

MUSÉE D'ART  
MODERNE ET  
CONTEMPORAIN  
SAINT-ÉTIENNE  
MÉTROPOLE

# GLOBALISTO

A PHILOSOPHY IN FLUX

25<sup>TH</sup> JUNE - 16<sup>TH</sup> OCTOBER 2022

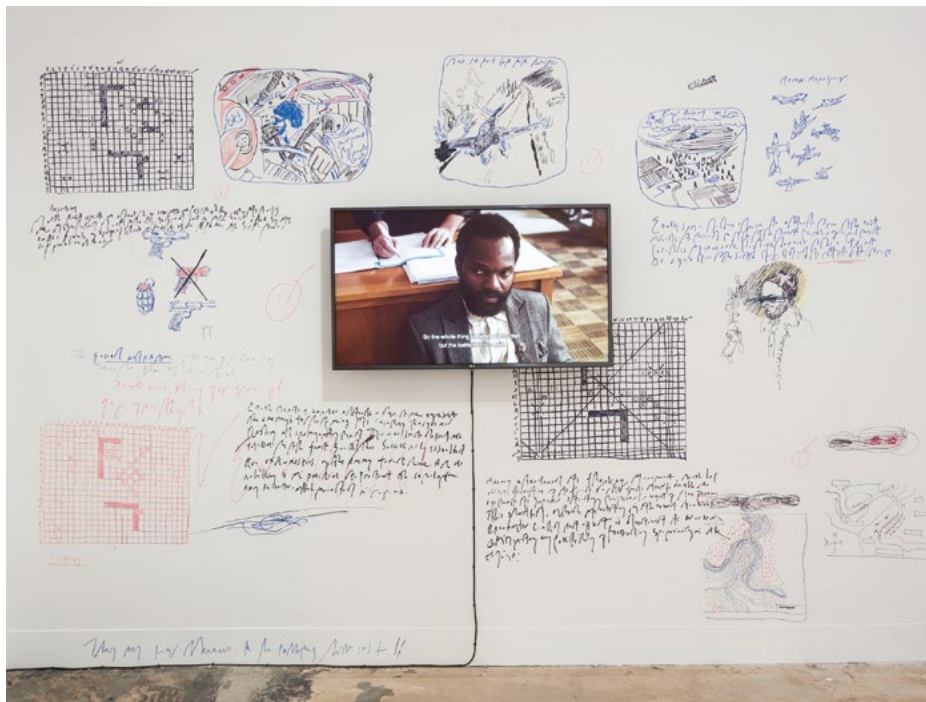


JAMIKA AJALON  
SAMMY BALOJI  
RAPHAËL BARONTINI  
MARIE AIMÉE FATTOUCHE  
SAM GILLIAM  
PORKY HEFER  
LUBAINA HIMID  
ARTHUR JAJA  
EURIDICE ZAITUNA KALA

SAMSON KAMBALU  
MOSHEKWA LANGA  
ELSA M'BALA  
MYRIAM MIHINDU  
WILFRIED NAKEU  
OTOBONG NKANGA  
JOSÈFA NTJAM  
SARA SADIK  
DREAD SCOTT  
GERARD SEKOTO

In September 2021, the Africa 2020 Season came to an end, after 1,500 projects in 210 cities and a remarkable 4 million visitors. Artistic Director N'Goné Fall, who called for "learning and understanding the world from an African perspective," highlighted that it was only the first "chapter in the long history of a global pan-African movement of which we are the heirs and the architects, the conveyors, and the transmitters." In 2022, French museums are still too scarcely transmitting the currents of thought of African descent that have been sharing personal and collective memories for centuries throughout history, conveying their struggles and insurrections, inspiring and impacting creative minds on all continents in order to build the world of the future. As Africa is guest of honor at the Saint-Étienne Design Biennale, the MAMC+ gives carte blanche to South African curator Mo Laudi. A man of multiple identities who is at once an artist, a producer, and a composer, Mo Laudi exemplifies the "moving philosophy" he calls for in this exhibition called *Globalisto* presenting the work of 19 artists. With this project, the MAMC+ initiates the starting blocks of a more inclusive programme, collection, and museum.

**Aurélie Voltz**, MAMC+ Director



**Samson Kambalu**, *A Game of War: Kambalu v Sanguinetti Trial at Ostend*, 2021, HD video, 2h10, installation view at Modern Art Oxford, 2021. Courtesy Kate MacGarry Gallery. Photo : Mark Blower

**Raphaël Barontini**, *Black centurion* (detail), 2019, private collection © Adagp, Paris 2022

**An African proverb, recounted by the Nigerian writer Chinua Achebe, states: "Until the lions have their own historians, the history of the hunt will always glorify the hunter."**

As the world continues to hint at decolonising, a new philosophy is emerging inspired by post-apartheid transitionalism<sup>1</sup> and by the humanistic principles of *Botho* which are based on the South African culture of respect. The *Globalisto* philosophy is a call to radical hospitality, openness to unlearn, and the idea of a borderless world. How does a remix of Negritude, Tigritude<sup>2</sup>, "be attitude" and Black speculative theory<sup>3</sup> sound? How can we look at the world from a pan-African perspective in order to deconstruct stereotypes and invent an alternative vision? How can we change the narrative by proposing transformation, inclusion and gratitude. Rather than cancel culture, how can we create a "counsel culture"?

*Globalisto. A Philosophy in Flux* invites inter-generational artists who invent new worlds, question the status quo of the current modality, critique power systems, biopolitics and multidimensional exploitation of resources. They are activists, philosophers, change-makers, or storytellers and poets interconnecting Africa and its diasporas. They are from, or live in, Cameroon, Egypt, Gabon, Malawi, Mozambique, Nigeria, South Africa, Tanzania, but also Europe, the Caribbean, or the USA. They or their ancestors arrive in new spaces carrying their histories, translating their mobilities into liberating dissent and healing. Their experimentations with materials and ideas are made manifest in works as diverse as films and videos, textiles, paintings, installations, but also ceramics, sound, photography, sculpture as well as performances. This exhibition also make reference to the West African art collection at MAMC+ and include documentation, such as the famous *Drum* magazine, which has been published in several African countries since the 1950s.

Opening with *Song of the Pick* (1947), the iconic painting of a South African township during apartheid by Gerard Sekoto, an exceptional loan coming from South Africa, this immersive exhibition promises to challenge preconceptions and invent a new vision.

**Mo Laudi** (Ntshepe Tsekere Bopape),  
Exhibition curator

<sup>1</sup> Post-apartheid transitionalism: Research based on the observation of the transitions in South African society since the end of apartheid in 1994. How can we deconstruct the affect and effect of ongoing long-term physiological, psychological and spiritual traumas?

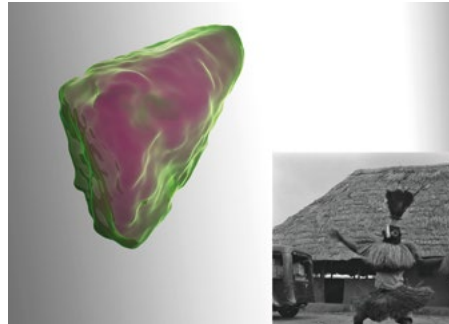
<sup>2</sup> "A tiger doesn't proclaim his tigritude, he pounces". This is what the Nigerian writer Wole Soyinka declared in response to the Négritude movement (Kampala, 1962).

<sup>3</sup> Black Speculative Theory: An umbrella term that can be defined as the intersections of race and technology imagining the African diaspora in the future.

**SAMMY BALOJI**  
**1978 (Lubumbashi, Democratic Republic of Congo). Based in Brussels (Belgium).**

Sammy Baloji's work researches the continuous cultural, architectural and industrial heritage of the Katanga region in Congo and questions the impact of colonisation. In 2008, Sammy Baloji co-founded the Rencontres Picha/Biennale de Lubumbashi. "My reading of the Congolese past is a way of analyzing African identity today, through all the political systems that the society has experienced." In this work, archival photographs of German anthropologist and ethnologist Hans Himmelheber during a 1939 expedition are printed on a mirror juxtaposed with images of rare stones. In Katangese spirituality, the mirror is an integral feature of the divine and typical in

iconic traditional carved sculptures connected to ritualistic practices and dance. Here it invites the viewer to become part of the work and question complicity in the continual extraction of mineral resources from the Congo mines.



**Sammy Baloji**, *Hans Himmelheber, Masked figure with beak and crown of feathers, munyinga, DR Congo, Byombo region, May 20–22 1939, scan of a Chalcopyrite from Kipushi mine, and your reflection in the mirror*, 2020, UV print on mirror. Courtesy of the artist and Imane Farès Gallery, Paris

**RAPHAËL BARONTINI**  
**1984 (Saint-Denis, France). Based in Saint-Denis (France).**

Raphaël Barontini is well versed in the polyphonies of famous writers such as Édouard Glissant, who is known for the notion of creolisation, and Fred Moten who talks about the 'consent not to be a single being'. He interrogates and challenges the domination of the Western canon of art history over the African narratives. In this series, he intentionally depicts real and imaginary heroes from Africa and the Caribbean to highlight characters who have historically been under-represented. He describes them as 'portrait-monuments'. These drapes play with theatricality and the tradition of tapestry and textiles with a contemporary aesthetic of collage and printing. The compositions have layers of references from different times and geographies. Three portraits of significant individuals pay homage to Toussaint Louverture, the famous Haitian revolutionary general who fought for the freedom of enslaved peoples, and the coronation of the Guadeloupean composer and colonel called the 'Chevalier de Saint-Georges', both inspiring figures from the 18th century, and the 'Black Centurion', the Egyptian military leader Saint Maurice from the 3rd century.

**MARIE AIMÉE FATTOUCHE**  
**1991 (Paris, France). Based in Aubervilliers (France).**

Marie Aimée Fattouche's incongruous assemblages are inspired by her Egyptian ancestry and actively question subjects such as femininity, collective narratives as well as systems of power and belief. This sculpture amalgamates Fattouche's interest in historic fables and their imageries through the ages and geographies – Aesop, La Fontaine, and the Bible are referenced here. Materials and therefore beings attempt to transcend their inherent status to be and travel together. With imaginative malleability, clay and metal create interdependencies. The artist highlights the potentials in the interplay between strength and fragility. How can we transmute and evolve through the negotiation of shared social and territorial mobility? Why not be friends with those who are richer or stronger than you? How do we challenge what we are taught? The work challenges the perception of received ideas.

**Marie Aimée Fattouche**, *El etnen*, 2022, collection of the artist. Courtesy of the artist. Photo: Pablo Saguez

**Sam Gilliam**, *Cape II*, 1970, oil on canvas. Collection MAMC+, purchase 1971. Photo: M. Applagnat / MAMC+ © ADAGP, Paris 2022



**SAM GILLIAM**  
**1933 (Tupelo, Mississippi, USA). Based in Washington D.C. (USA).**

Sam Gilliam is one of the great innovators in postwar American painting associated with Abstract Expressionism and disrupting the ethos of Color Field Painting. Inspired by the improvisational nature of jazz and by the African American condition, he developed his signature colour-stained draped canvases in the 1960s. For an African American artist during the Civil Rights Movement, this aesthetic choice expressed his aspiration towards radical changes in society. At the time, abstract art was considered by some critics to be irrelevant to Black life and artists. One year later, in 1971, he boycotted an event at the Whitney Museum in New York, in support of and in solidarity with the Black Emergency Cultural Coalition protesting the failure of the institution to consult Black art experts when selecting for the show. In *Cape II*, Gilliam frees the canvas from its support, giving it the spatial qualities of a sculptural object. This work was acquired for the MAMC+ collection only one year after its making.



## PORKY HEFER

1968 (Johannesburg, South Africa). Based in Arles (France).

Artist, designer, architect, Porky Hefer embraces off-the-grid traditional techniques, crafts and design that focus on what is handmade rather than machinery, his work ensures that age-old skills are preserved and kept relevant in a modern age. Fascinated by the Southern African sociable weaver and migrating birds, his life-size nests are a result of his in-depth study and research into this bird's nest-building skills, made relevant for a human user. Unlike other birds, they weave a communal home, one nest for their entire colony as well as for future residents. Porky's work creates the next wave of natural living, human nests, sustainable cocoons that allow the audience to escape from the outside world. The nest surrounds you, giving you the chance to self-reflect and enter a safe space... Commissioned specially for this exhibition, Hefer has transformed a local tree and created new networks. His work questions the human impact on nature, the making a new nest in a place far from one's normal endemic geographical boundaries. How does a foreigner become a local ?

## LUBAINA HIMID

1954 (Zanzibar, Tanzania).

Vit et travaille à Preston (Royaume-Uni).

Turner Prize winner Lubaina Himid initially trained in theatre design. One of the UK's most important and celebrated artists, educators and curators, she has contributed significantly by pioneering the British Black Arts movement since the 1980s and exploring the politics of race, gender and class. Her paintings, sculptures and sound work focus on the histories, materials and tales of African diasporas. Himid critiques postcolonial erasures, challenging the institutional invisibility of black bodies, referencing the transatlantic slave trade and its traumatic societal stain on diasporic communities. Her "Kanga" series draws from the printed cotton fabric worn by women and sometimes men throughout East Africa. With their evocative slogans, they are associated with identity, personal styling and transmission.

They were also given to mourning families in Tanzania as part of a *Michengo* (or collection) where community members donate to support a family in their grief. The poetic and often ironic statements conjure up personal and collective narratives as food for thought: *How Do You Spell Change?*



Lubaina Himid, *There Could Be an Endless Ocean*, 2018, acrylic on paper. Courtesy of the artist and Hollybush Gardens Gallery, London. Photo: Andy Keate

## ARTHUR Jafa

1960 (Tupelo, Mississippi, USA). Based in Los Angeles (USA).

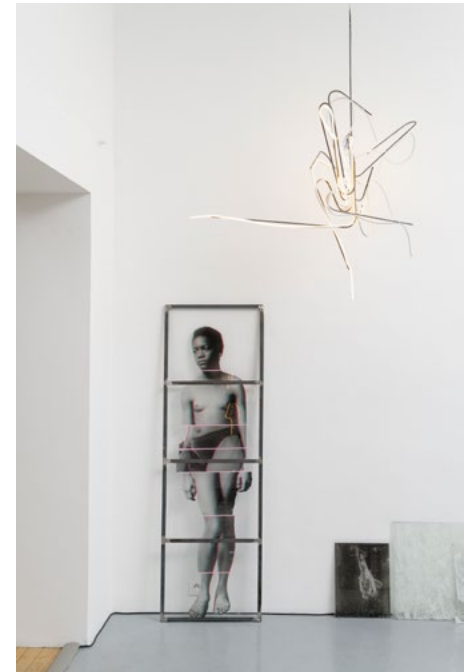
As an artist, filmmaker, and cinematographer, Arthur Jafa has developed a dynamic practice that explores «blackness» as a diverse and ever-changing identity and questions its complex legacy in 21<sup>st</sup> century America. He is a key figure in visual arts, as well as in the American film and music scene, and has worked with Spike Lee, Jay-Z or Beyoncé, Kanye West. In 2019, having won the Golden Lion prize at the Venice Biennale, fifteen arts institutions around the world simultaneously streamed Arthur Jafa's video work, *Love Is the Message, The Message Is Death* (2016) over the course of 48 hours. He uses and assembles images found online as Marcel Duchamp would remix ready-made objects like a DJ to create one cohesive form, with a unifying soundtrack, which makes them resonate hypnotically. *Untitled* (2022) is a new abstract direction in Jafa's work, expressing his grief following the passing of his friend and collaborator, the writer, musician, producer and critic Greg Tate (1957-2021).

## EURIDICE ZAITUNA KALA

1987 (Maputo, Mozambique).

Based in Paris (France).

In 2020, Euridice Zaituna Kala was commissioned to make a body of work in relation to the photographer Marc Vaux who documented the art scene in Montparnasse from the mid-1910s to the 1970s. His entire archive, prints and glass plates, are preserved at the bibliothèque Kandinsky in Paris. Researching this collection, Kala was dismayed to realise how few Black artists were photographed even though it is widely known how influential they were throughout this period and this led her to title her response *Personal Archive: An Exercise on Emotional Archaeologies*. Her work questions identity, representation, and portraiture, while attempting to deal with her own sense of foreignness. How is history transmitted? How do women get erased and made invisible, even though they played important roles? *Model 1* reproduces a photograph of an unknown, unnamed, nude Black model from the Marc Vaux archive, cut-out and collaged on fragmented glass.



Euridice Zaituna Kala, *Model 1* from the series « Personal Archives: an exercise on emotional archaeologies », glass, various techniques. Courtesy of the artist Photo: Aurélien Mole © ADAGP, Paris 2022

**SAMSON KAMBALU**  
**1975 (Malawi). Based in Oxford (UK).**

Samson Kambalu's work is an archive at work researching music and visual languages, ideas of national and individual sovereignty and links to emancipatory movements such as Pan-Africanism and Black Lives Matter. Samson Kambalu made *Bubble Gum Flags*, inspired by the philosopher Thomas Hobbs, the musician Koffi Olomide and Dandy Bubble Gum's collection of flags inserted into the wrapping. Interested in vexillology, the study of the history, symbolism and usage of flags, and the associated complex psychogeographical politics implied in any notion of nationhood, Kambalu creates a new open range of abstract geometric prints about mobility. He welcomes change and a borderless world which would not exclude but welcome everybody. He says, 'they relate to my subjectivity as a cosmopolitan of African origin'. Using mobile technology to create and share these on social media, Kambalu remixes colours and designs of flags, improvising in the same way a DJ or music producer, challenging territories of the past and present.



Above  
**Samson Kambalu**, *Head of state II*, 2020, silk and cotton flag, bamboo. Courtesy Kate MacGarry Gallery



Right page  
**Samson Kambalu**, *City of gold*, 2020, silk and cotton flag, bamboo. Courtesy Kate MacGarry Gallery



**Myriam Mihindou**, *Embodiment 1 (voir)* (detail), 2018, tea, copper, needle, etymologies, paper, cotton, feathers, silk thread, pencil, carbon, methyl blue. Saint Aubin Collection. © ADAGP, Paris 2022

## MOSHEKWA LANGA

1975 (Bakenberg, South Africa). Based in Amsterdam (Netherlands).

Through drawings and installations, Moshekwa Langa expresses his biographical and sensorial memories of specific places or atmospheres. He often recounts his childhood in the Limpopo region of South Africa in a village that was not then indicated on the maps. He describes the feeling of insignificance of a Black child during the apartheid era and the irony of a renewed interest since the opening of a platinum mine in this locality now identified as economically profitable for a multinational.

Langa complicates the relationship with home, where families were moved due to forced systematic separation and the question of the land remains a contentious subject. The artist allows the landscape to 'draw itself' by dragging the material on the environment at the back of a vehicle. This performative process forms map-like traces of the land on the fabric as contact is made; 'the soil imprints itself'.



Moshekwa Langa, *Drag paintings*, 2016. Exhibition view at KADIST Paris, 2016. Photo : Aurélien Mole. Courtesy of the artist and Stevenson Gallery Cape Town.

## MYRIAM MIHINDOU

1964 (Libreville, Gabon). Based in Paris (France).

Myriam Mihindou has a multidimensional cathartic artistic practice, sculptural, photographic, performative and language-based. She interrogates energies, histories, landscapes, bodies, and materials, with particular attention to transmissions. She previously performed *Galop* at MAMC+ in February 2019 with Mariette Auvray on the occasion of Damien Deroubaix's exhibition. Since her childhood, she has been fascinated with dictionaries, encyclopedias, medical books and anatomical charts. In the series called 'The Shaken Tongue', Mihindou literally and physically works with the plasticity of words in woven copper, embroidered threads or cut-outs from publications. They are endowed with a curative power and the strength to explore the depths of systems built on corporeal and psychological exclusion and violence. She gives credit to the fact that there is a whole wealth of knowledge which can't be transmitted in writing, but by the body, through orality, through materials.

## WILFRIED NAKEU

1990 (Yaoundé, Cameroon). Based in Paris (France).

Wilfried Nakeu is a multimedia artist with a background in computer science. Nakeu conceives performance pieces, music, slam poetry, photography, sculpture, painting and video. His work often calls forth a communal experience, with performances pushing traditional notions of spectator and performer by inverting the spectator to the participant. With this interrogation of human relationships, Nakeu additionally examines the relationship of man to nature. His work explores themes of environmentalism, decolonialism, African knowledge systems and spirituality. As a 2021 Fellow at Universität Hamburg, Nakeu collaborated with Gisela Ewe to make binational work 'about concealed colonial traces in urban space, representing marginalized perspectives and images of memory.' Nakeu's work is an NFT (non-fungible token), subverting the fashionable new genre by dismantling its typical purpose. This unit of data stored on a blockchain becomes a ritual voodoo object, an Afro-futuristic NFT, questioning politics in Africa since the independences.

## OTOBONG NKANGA

1974 (Kano, Nigeria).

Based in Antwerp (Belgium).

Otobong Nkanga's practice spans tapestry, drawing, photography, installation, video, performance, multiple languages and sound. Her interests in architecture and the body, in landscapes, organic growth and exchanges as well as her critique of multiple forms of exploitations of human, natural or manufactured resources are carefully combined in her different projects.

Nkanga's *Kolanut Tales - Dismembered* tapestry resembles a botanical illustration in which the elements of the kola plant are fragmented and outlined for scientific study. The plant is rootless. The significance of the kola nut is due in part to the West African and Nigerian ritual of breaking open and eating the kola nut together. It is connected to stories of resistance and survival of Black ancestors. The nut's recent value is often related to the invention of the popular drink, Coca-Cola, though the soft drink no longer uses it in its recipe since 2016, the same year this tapestry was made. This work calls into question capitalism and the exploitation and commodification of resources.



Otobong Nkanga, *Kolanut tales - Dismembered*, 2016, woven textile/yarns, polyester, organic cotton, linen, acrylic. Courtesy of the artist and Galerie In Situ-fabienne leclerc, Grand Paris. Photo: Aurélien Mole

**JOSÈFA NTJAM**  
**1992 (Metz, France).**  
**Based in Saint-Étienne (France).**

Josèfa Ntjam is an artist, performer and writer whose practice combines sculpture, photomontage, film, sound and installations. Ntjam weaves together multiple narratives and concepts, with references to magical African mythology, ancestral rituals, religious symbolism, science-fiction and philosophy. She summons family archives and the histories of Pan-African independence movements. "My paternal grandfather was killed by the French colonial army during the independence revolts in Cameroon in 1955". She interrogates the politics behind historical documentation to disrupt the ghosts of colonialism. This hybrid group of works embraces deep knowledge of powerful underwater ecosystems. New digital methodologies dances with re-imagined mythologies. Seemingly archaic forms are 3D printed to speak new languages, imbued with revolutionary notions, the belief in the potency of nature and active dreams of collective futures.



**Josèfa Ntjam**, *Dattermitière #1*, 2022, ceramic 3D printing. Courtesy of the artist and Nicoletti Contemporary, London. Photo: Margot Montigny. © ADAGP, Paris 2022

**SARA SADIK**  
**1994 (Bordeaux, France). Based in Marseille (France).**

Embracing and defying clichés, Sara Sadik questions the representation of the North African diasporic youth in France and its longstanding societal impact. With techniques and tropes typical of social media, video games and science fiction, she creates imaginary tales imbued with sharp analyses of today's preoccupations, music, fashion in order to envisage a new vision of society. Using computer generated GTA gaming technology, her work transverses freedom and entrapment. *Khtob-togone* is a poetic love story of a young working class man in Marseille Calanques who is preparing to propose to his girlfriend and change the course of his life. The psychological / emotional narrative plays out alongside a stark comment on the socio-economic conditions of his generation. His existential challenge sets him on a journey of self-discovery towards liberation. All of the texts are inspired by the real-life stories of Ahmed Ra'ad Al Hamid and Brian Chiappetta.

**DREAD SCOTT**  
**1965 (Chicago, Illinois, USA).**  
**Based in New York (USA).**

As an African American citizen, Dread Scott has been at the forefront of racial contestations since the beginning of his career when he chose his pseudonym as a tribute to a famous freed slave. His practice involves 'social practice'. Dread Scott himself says: "I make revolutionary art to propel history forward. I look towards an era without exploitation or oppression. I don't accept the political structures, economic foundation, social relations and governing ideas of America." His work actively challenges the status quo. *What is the Proper Way to Display a US Flag?* involves an American flag draped on the floor, a photomontage of Korean students saying "Yankee go home", an empty ledger inviting the audience to answer the question posed in the title and past ledgers give the tone of previous historic presentations. This installation invokes social systems of power, questioning the foundations of the nation and the idea of patriotism. President George H.W. Bush declared it "disgraceful" and the entire US Congress denounced this work as they passed legislation to "protect the flag". It is the first time this work is shown outside America.



**Dread Scott**, *What is the Proper Way to Display a US Flag?* [Quelle est la façon convenable d'exposer un drapeau américain ?], 1988, installation for audience participation: silver gelatin print, Us flag, book(s), pen, shelf, active participation. Courtesy of the artist © Dread Scott



**GERARD SEKOTO**  
**1913 (Bothshabelo, Afrique du Sud) – 1993 (Nogent-sur-Marne).**

Gerard Sekoto is one of the most internationally-known South African artists. The year he was born was when the Natives Land Act caused the removal of many Black South Africans from their own lands. He left South Africa during the height of apartheid to France, where he died in exile. His most famous paintings depict scenes of modern daily life in the South African townships. *Song of the Pick* (1947) is a graceful protest demonstrating the power of Blackness and its labour against the apartheid system of oppression. A row of nine Black bodies yielding pick axes over their heads and work together whilst the white man is policing them in the background, smoking a pipe. The symmetrical lines which Sekoto uses to demonstrate the movement of the workers calls attention to the power of the collective. It questions the exploitation of Black bodies and the mechanisms of racial capitalism. From the title, one can imagine the communal work songs of the workers or the punctuating repetitive and rhythmic sound of their tool on contact with the land.

**Gerard Sekoto**, *Song of the Pick*, 1947, oil on board, Courtesy South 32 Collection, on long term loan at Javett Arts Centre, Pretoria © ADAGP, Paris 2022

**GUEST CURATOR**

Based between Johannesburg and Paris, Mo Laudi (Ntshepe Tsekere Bopape) is a multidisciplinary artist, composer, DJ and producer, known for his contributions to Afro-electronic music. A researcher at the University of Stellenbosch in South Africa, Mo Laudi experiments with sound as a material. His artistic practice explores philosophies inspired by African knowledge systems, Black speculative movements and post-apartheid transitionalism in relation to a socio-political critique of society. His installations have been commissioned for exhibitions

such as *Ernest Mancoba. I Shall Dance in a Different Society*, Centre Pompidou, Paris (2019), *Johari Brass-Band* by Sammy Baloji at the Grand Palais, Paris (2020), *Sonsbeek 20-24*, Arnhem, Fondation Kadist, Paris (2021), Rautenstrauch-Joest-Museum in Cologne and Dakar Biennale (2022).

For more information :

[instagram.com/mo\\_laudi/](https://www.instagram.com/mo_laudi/)

and [soundcloud.com/the-mo-laudi-project](https://www.soundcloud.com/the-mo-laudi-project)



Mo Laudi's Portrait. Photo: Jean Picon



# PRATICAL INFORMATIONS

## Musée d'art moderne et contemporain de Saint-Étienne Métropole

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## CULTURAL PROGRAMME

### 1<sup>ST</sup> JULY 2022 – CINEMA & CONFERENCE

*Afrique 50* (1950) by René Vautier accompanied by a presentation and a conference by Tangui Perron, and the documentary *Uprize!* (2017) by Sifiso Khanyile.

*Cinéma Le Méliès* (10, place Jean Jaurès) - Free

### 26 SEPTEMBER 2022 – LECTURE

"Art in the age of globalisation and post-colonialism"

With Fabrice Flahutez, professor of art history at the University of Saint-Étienne, filmmaker and exhibition curator.

MAMC+, 6.30 pm

### 6 & 7 OCTOBER 2022 – SYMPOSIUM

With Jamika Ajalon, Norman Ajari, Elsa M'Bala, Achille Mbembe, Pascale Obolo, Collectif Piment and others. Artists in the exhibition, such as Raphaël Barontini, Samson Kambalu, Sara Sadik and Dread Scott will describe their work and commitment during roundtable discussions.

MAMC+, all day long

## Special edition

In partnership with the weekly magazine *Le Un*, the exhibition literally unfolds into a journal of interviews, critical texts, poetry and commentaries on the works.

Price: €2.90