

*Kabarin
Jawakanto*
a reading of
Collection Fondation H

by Abdellah Karroum

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24 April – 17 October 2026

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Red thread of Collection Fondation H

Interview of
**Hassanein
Aïridjee**
President of Fondation H,
by
Margaux Aïuille
Director of Fondation H and Advisor
for Collection Fondation H

Why do you feel the need to collect art works?

Collecting stems from a rather irrational desire, deep down, to gather works that touch me, move me, stir me, make me question things, and that I want to live with. Others collect watches or stamps; for me, it is works of art. Collecting – that is, gathering certain objects or ideas around oneself – is, at heart, quite commonplace. Of course, collecting art is less so, for obvious reasons of resources and access. I fell into it without really realising it; I don't come from a family of collectors, and I didn't grow up surrounded by artworks that were particularly valued. It was later, as a young adult, through certain friendships – notably my friendship with Eric Dereumeux¹ – as well as visits to museums and galleries, that I began to buy works of art, on an occasional and very personal basis. With the establishment of Fondation H in Madagascar in 2017, I became aware of my responsibility, and my role as a patron began to take shape. This body of work had grown over time; it was beginning to take on a coherent form, with common themes emerging, and large groups of artists coming to the fore, notably Madame Zo and Temandrota. The establishment of the H Foundation Fondation H also brought me into contact with an audience in my own country who might be interested in exploring these works.

This collection of works, originally assembled privately, became Collection Fondation H in 2020: why did you decide to donate these works to this institution?

The question arose during my meeting with you in 2020: what status should be given to this collection, which was then developing alongside the establishment of the Fondation H? The decision to donate the entire collection to the Fondation H seemed quite obvious. Firstly, to allow for a more fluid approach to exhibiting these works: it was no longer the 'boss' who occasionally lent out works, but an institution with a solid foundation, one that could experiment with them, dissect them, invite external voices to do the same, and present them to the public. Next, to ensure that these works would have a secure future, that they could be loaned to other international institutions in a more consistent manner, and to ensure their long-term preservation in

¹ Gallery RX co-founder, Fondation H counsellor from 2016 to 2020.

Madagascar, as I hope the Fondation H will outlive me. The works I have collected over the past fifteen years or so, guided by my own artistic sensibility, have thus become, through this donation, the Collection Fondation H. And the extensive acquisition work we have carried out together since 2020 has greatly enriched this body of work, which continues to grow in depth and is being carefully curated.

How would you describe this collection today?

I would say that this collection is the result of both passion and a more intellectual approach. Naturally, your arrival at my side in this art acquisition policy, along with the parallel development of the Fondation H, notably with the opening of a new exhibition space of over 2,000 square metres in 2023 and our tens of thousands of monthly visitors, has changed the way I buy artworks. It was no longer so much a question of reacting to individual works, but rather of developing a vision, of understanding our social responsibility in this regard, of establishing coherence and connections between the works, and of building collections structured around specific artists. Yet I still feel just as close to this collection, and to every single – and I mean every single! – work that makes it up, that I could describe them with my eyes closed. The collection is also the result of certain special relationships we have forged with artists, as is the case with M'barek Bouhchichi, who is featured in the exhibition we are looking at today, and of whom we hold a substantial body of work in the collection. What interests me is observing and critiquing, in the best sense of the word 'critique', that is to say, analysing and commenting on, the world around us through the eyes of the artists of our time. Some connections that are less obvious at first glance have also emerged over time, such as those with the works of Alighiero Boetti, an Italian artist who fascinates me, whose works resonate so well with certain more recent practices that are closer to Madagascar, as Abdellah Karroum so beautifully highlights in this exhibition.

Collection Fondation H, initially relatively discreet, is now presented in the exhibition *Kabarin-javakanto, une lecture de Collection Fondation H* [a reading of Collection Fondation H] and will probably be showed in other exhibitions to come. How was formulated

this necessity to present the artworks to the public of Fondation H?

Nothing strikes me as sadder than works of art stored away in their crates, in anonymous warehouses, deprived of the comforting warmth of human eyes upon them every day. I have always tried to hang the works I bought, long before I even thought of setting up the Fondation H. The artworks have always been on display in the offices of Axian, the group I run, accompanied by detailed labels, and staff have been free to choose which pieces they prefer, or even to voice strong dissatisfaction with the way they are displayed, something I wholeheartedly encourage, and of course we try to take their feedback on board! In my view, a work of art is not a static object. It only becomes a work of art through the eyes that gaze upon it, the senses that brush against it, and the minds that analyse it. The new Fondation H building was never intended to simply display the collection; that would have been too reductive, and I am absolutely committed to supporting creativity through our exhibitions and programmes. But I am delighted that this building can also, from time to time, present the public with coherent collections of works from the Fondation H Collection. We are incredibly fortunate to be able to bring these works together in Madagascar, and I am very pleased that the general public, as well as all the schoolchildren who visit every morning, can experience the impact of these powerful and evocative objects. Inviting Abdellah Karroum to offer his interpretation of this Collection Fondation H is a way of allowing a fresh perspective on these works that are so dear to me, and of connecting them in ways we might not have thought of ourselves.

Reflections on the exhibition

Context.

The design of exhibitions – from their initial conceptualisation to the realisation of their educational purpose – must necessarily consider the conditions under which the works are produced, and with that the tools the artists use in this process. Next, it is a question of navigating the realities of engaging with the public – including cultural conventions, taboos and established ways of interacting with art – in order to give meaning to the experience of the works in the present day.

An exhibition is also an experience—both spatial and temporal—during which we encounter works that spark our imagination and inspire our own interpretations. The decision to display a collection of works in a particular space is often linked to the history of each piece. The architectural layout also considers the museum's spatial constraints, as well as how it is used by the people who work there and the visitors who pass through it. The museum space is also a living environment.

Exhibitions and platforms presenting artworks evolve in line with the lifestyles of a particular era and the role that art plays in shaping the city. Major new town developments today often include a major cultural facility – such as a museum, theatre or arts centre – to accommodate creative activities outside the scope of public services relating to social organisation, employment and housing. These cultural venues have proved to be valuable both politically and educationally, hence their importance in the development strategies of modern cities. Examples of these inhabited megastructures have been trialled on a large scale in the Gulf states, China and certain fast-growing countries in Europe and South America. In Africa, more organic models are in vogue, centred around festivals, biennials and other moussems¹ celebrating cultural heritage. These new platforms are truly effective when they contribute to the personal development of citizens by promoting cultural heritage through educational engagement, and by creating opportunities for dialogue beyond the realm of art.

The role of a curator involves devising the conditions for experiencing works of art, whether in an everyday context – such as public art – or in a curated setting – such as a museum or a specific venue dedicated to the preservation and presentation of a collection for educational purposes.

Abdellah
Narroum

Curator of the exhibition,
art critic and artistic director

¹ Annual celebrations linked to the agricultural seasons and cultural practices. The word 'moussem' means 'season'. Example: Ahidous music moussem, cherry-picking moussem.

The most common curatorial practice is undoubtedly museography within institutions, biennials, festivals and publications. In other words, platforms built using structured models to facilitate interpretation and create the conditions for engagement with works of art and other objects, linking form and narrative as objectively as possible. Different approaches have been adopted at different times and in different parts of the world. The role of curator, or organiser, like that of publisher and mediator, has existed and continues to exist in all cultures, throughout the history of civilisation.

Collections established at different periods in human history serve an educational purpose and allow for the comparison of cultural practices. Collective memory preserves the urban and architectural structures and manuscripts that have endured through the ages and survived disasters of all kinds. Colonial plundering and the exodus caused by climate change have been major factors in the interruption of artistic production, as exemplified by the traditional bronze industry of the Kingdom of Benin. Yet these works, which are primarily artistic in nature, are re-emerging; their stories have withstood the upheavals of history and shed light for future generations on their role in the exercise of power and spiritual practices. The intangible aspect of the experience of art is more difficult to preserve over time. Very few other examples of workshops, museums or collections are known, apart from ritual objects – jewellery, funerary art – or everyday items – pottery, furniture – from ancient civilisations. The example of the organised collection, assembled by the Babylonian princess Ennigaldi and accompanied by educational descriptions, is one of the most emblematic.

Position.

Allow me to speak as a guest in your country. The time I have spent listening to the stories of your history is far too short, and the number of books I have read and tales I have heard is far too few. My encounters with the poets, writers and artists of Madagascar are still in their early stages. I cannot claim to have sufficient knowledge to speak about the history of Malagasy art, and I have not yet met enough artists to claim to represent the Malagasy intellectual community on this valuable platform that is the Fondation H. However, I sense a connection between my own Moroccan culture, on the other side of Africa, and the multitude of cultures and heritages found in Madagascar. I see diversity in the social fabric, in the crafts, in the art, and in the interplay and contradictions

of the elements that make up society. I come from the Amazigh culture, which is based on the principles of sharing, inclusion and respect for our ancestors, where the concept of ownership is fundamentally linked to productivity rather than accumulation, to development rather than expansion, and to diversity rather than hegemony.

Oral tradition is what our cultures have in common: the Amazigh cultures of the continent, the island cultures of Oceania, and other regions where human life is closer to the earth than to concrete. What is shared through oral tradition is conveyed alongside other dimensions of language – notably the visual and the auditory. A culture of the written word creates a sense of distance from events, from the linguistic elements of the written or digital form, and therefore also from the reader. An oral culture is richer in its closeness to those with whom one is speaking.

Please excuse me for speaking before the artworks have had their say, as the works ‘speak’ for themselves. Allow me, through this guided tour, to talk about the Collection as a whole, rather than about each individual work. The Collection Fondation H project is driven by a vision that is both Malagasy and global in scope. It is based on a civic and universal initiative. Artworks from a wide variety of backgrounds, the majority of which are African, are being collected at a rapid pace, as artworks are ‘essential goods’ (Edouard Glissant and Patrick Chamoiseau)² and the foundation for creating another platform for cultural and social development.

I would have liked to have included every single work from the Collection Fondation H in an exhibition of this kind, but the limited space available means we must make choices. The selection of works is made by addition, not by elimination. The artistic quality of an object gives way to the creation of a narrative that captures the interplay between works within a single space. An exhibition is a spatial experience that brings together multiple temporalities, uniting diverse and sometimes contradictory forms of expression. The paradoxes of an exhibition reflect the paradoxes of our world.

Oral tradition is central to Madagascar, playing a vital role in the transmission of cultural heritage, whether through authentic storytelling or pragmatic negotiations. The exhibition Kabarín-javakanto is based on the structure of the Malagasy art of public speaking, known as kabary.

² Edouard Glissant & Patrick Chamoiseau, *Manifeste pour les "produits" de haute nécessité*, Galaade Editions, 2009.

This highly codified form of oral discourse, delivered at community gatherings, is one of the 'essential traditions' still widely practised by younger generations. Hence the choice of the exhibition's format, its scale and its density, serving as an introduction that brings together the key elements of a collection. The title Kabarín-javakanto, the combination of kabary as a form of discourse and javakanto (artwork and art form) introduces the concept of an introductory discourse and a subject – a major body of work from Collection Fondation H.

The three chapters of Kabarín-javakanto are structured as dialogues between the works of several generations of artists from Africa and other continents. Each section is punctuated by multiple layers of meaning, inviting visitors to listen to the dialogues and exchanges between the works. This presentation begins with the concept of construction. Works of art, like all products of human activity, are based on the construction of a language, a relationship, a representation, a narrative or a poem, whose formal structure adapts to the context of the encounter and the experience. Collection Fondation H is based on the idea of bringing together a wide range of works from diverse backgrounds, with the aim of making them available to the public, and providing tools for dialogue, knowledge and a civic approach to sharing the experience of art.

Approach.

The first section presents a collection of works that incorporate symbolic and linguistic elements, as well as writing, colour and weaving. Throughout the exhibition, the art occupies an open space, with no ornamentation other than the architectural qualities of the venue. In this eclectic collection of works, the sense of coherence lies in that first glance, those initial emotions. These are works that immediately piqued my curiosity about the structure of this collection. All the artists featured in this chapter are also documented in my own library. Some are involved with L'appartement 22³ (Otobong Nkanga, Mustapha Akrim and Safaa Erruas). Others have featured in programmes at Mathaf⁴ (Ghada Amer, El Anatsui, Manal AlDowayan, Ahmed Mater), or in certain editions of the Dakar, Marrakech and Benin biennials (Abdoulaye Konaté, Ndary Lo), which I helped curating. I realise that the invitation from Fondation H is not a mere coincidence, but the result of a vision that has taken shape as a project. This gathering calls for the presentation of these works and their stories – which we are already sharing from

thousands of miles away – to be brought before the public in Antananarivo.

Art, technology and ecology are the three domains that fuel the dialogue between humans, the tools of production and the environment in which we live. Any form of expression that takes shape with a degree of originality and mastery of the medium is defined as 'art'. Technology is what enables ideas to be realised by translating them into tangible, perceptible materials that can be communicated. Ecology is an ethical approach to taking into account the world around us – including its non-human dimensions – in any action that may interact with living beings.

The second section features a more compact layout, with works grouped by generation, materials and visual vocabulary, and deliberately displayed in proximity. The diversity of the projects, their subjects, the time periods in which they were produced, and the geographical areas they represent, reflect the nature of Collection Fondation H. A selection of works by Boetti and his contemporaries – Bouabré, Melehi and Anatsui – occupies a section of the exhibition space. They are almost the only artists from the generation born before the independence of African and Asian countries. These works often explore the contribution of traditional arts to modern forms, particularly through collaborations between artists and craftspeople. The spirit of the collection is also to create individual ensembles, and around them a constellation of artistic and human connections. The other works in this section are more closely aligned with our own time, the post-contemporary era, often addressing themes of ecology, politics and history, and employing innovative forms and approaches in the choice of materials and their reinterpretation through the invention of new modes of presentation.

Most of the works in Collection Fondation H were created over the last two decades. Many of them were produced in Africa and explore universal – or at the very least transnational – themes and sensibilities, drawing on the immediacy of artistic expression and the paradoxes of the contemporary world realities. This contemporary relevance allows for a dialogue with the ideas they convey, resonances with our world, and the many crises it is currently facing – cultural, social and ethical.

An art collection is also a collection of relationships – intellectual, social and commercial – in the human sense of the word. Whilst ancient art bridges the gap between

³ Independent space for art, L'appartement 22, that I have been developing in Rabat, Morocco since 2022. ⁴ The museum, Mathaf: Arab Museum of Modern Art in Doha – Qatar, which I led from 2013 to 2021.

eras, contemporary art bridges the gap between places. The artists Alighiero Boetti and Frédéric Bruly-Bouabré rarely met, yet they produced collaborative works and others through an original form of correspondence, separated by an incredible distance and yet united by a profound ethical affinity, whilst each remained true to their own philosophy and artistic vocabulary. Through the presence of their work in Madagascar⁵, these artists also become the artist-ancestors of our time, from Africa and other continents. The breadth of the contexts in which the works were produced reflects this network of relationships with territories linked by material and immaterial exchanges, of which Fondation H is a part.

Perspective.

The third section serves as a transition to other spaces and projects within Fondation H. This transition is not so much a shift from one chapter of the exhibition to another, but rather a reflection of our own era, featuring often monumental works, African perspectives and a global outlook. These artists explore new materials in the creation of their works, whilst adopting a style that reflects their engagement with the debates shaping our societies. The state of our world prompts citizens to reflect, philosophers to ponder, workers of all kinds to take action, and poets and artists to be creative. The artist is a citizen like any other. An entrepreneur is just one citizen among many. Farmers, craftspeople, educators, doctors, lawyers, and all citizens who share a community have a responsibility for their freedom and for contributing to the building of a thriving community that is in harmony with nature and with ways of life that are constantly evolving. The exchanges that arise from these dialogues constitute the memory of our civilisation. This memory is made up of multiple stories, interpreted and shared through educational and sensory tools. Museums, schools and places of education and art in general – whether they are the result of a public programme or a private initiative – are the agora where people engage in dialogue and imagine the future. It is by remaining mindful of this and acting with a sense of civic responsibility that an art collection can be built, in close collaboration with the artists and the society that produce them.

Epilogue.

Art is a product of the society that gives rise to it, but it is not necessarily a reflection of that society. The role of the

institution is to connect the world of artists with the world around us – the very world that inspires creativity and reflection. The field of art plays a full part in social, political, cultural and educational movements. The popular uprisings of 2025 in Nepal, Madagascar, Morocco and other countries reflect the ‘lag in consciousness’ amidst the constant friction between the material and immaterial fragments of the world. Art often depicts social and ecological relationships in works that are interpreted long after they were created. Places of art and culture serve as repositories of memory. They examine history, documenting the inventions, beliefs and values of our ancestors. But they are also forums for engaging in the artistic, social and ethical debates of the present. Fondation H describes its educational programme as “driven by a desire to make art more accessible and to foster critical thinking and creativity”.

More than mere geographical coincidences, the fact is that a significant number of works in Collection Fondation H address ecological and social issues, as the curatorial choices are informed by a keen awareness of the challenges facing our world.

Artists travel the world, just like other living beings. There are those who walk and observe nature; those who explore heritage through the actions of others; those who take the time to engage with the environment of their societies... All are witnesses to their times, and their works find meaning in the relationship they forge with different lifestyles, transcending borders. What the experience of the Fondation H demonstrates – just as that of other similar initiatives around the world does – is art’s potential to stimulate ideas and contribute to ‘social creativity’ (Achille Mbembe)⁶, through the stimulation of memory, educational initiatives and the cultivation of relationships, thereby enhancing the transformative power of intercultural and intergenerational dialogue.

Kabarin-javakanto is the result of an interpretation of a project currently being rolled out, the reflection of a dream in the process of being realised, and the story of an institutional project born of a vision to use art from an educational, poetic and civic perspective. The advantage of a collection is its suitability for a variety of presentation formats, as well as the endless possibilities for adapting the narrative to the practice of *kabary*.

⁵ See collective exhibition of Alighiero Boetti and Frédéric Bruly-Bouabré, *Worlds Envisioned*, at Dia Center for the Arts in New York in 1994. One of their collaborative artwork is shown in the current exhibition.

⁶ Achille Mbembe, *Sortir de la grande nuit*, La Découverte editions, Paris, 2010.

Exhibited artwork descriptions

Mustapha Akrim

[1981] Mustapha Akrim was born in 1981 in Salé, Morocco; he lives and works in Rabat, Morocco. His installations, sculptures, and paintings explore the distinction between construction (and destruction) and artistic creation. He is interested in the concepts of citizenship, law, and labor, particularly workers' conditions in today's world. He himself worked as a bricklayer's assistant, which allowed him to develop works using construction tools and materials, particularly concrete, his preferred material.

Masqués VI is a metal scaffolding structure, typical of the construction industry, in which floats a word in tafarraga Arabic characters (a form where letters



Masqués VI, 2022
Metal and concrete.
190 x 70 x 60 cm

are written separately) cast in concrete and partially obscured by a yellow plate, the color of construction site markers. It is part of a series of similar sculptures featuring different words. The verticality, right angles, and order provided by the metal frame and the plate contrast visually with the lettering, a more complex and elegant form, set in cement. The work evokes a contradiction between the poetics of its subject, which is caged within the rigidity of the structure.



The Words I Love the Most, 2012
Bronze with black patina
152.4 x 152.8 x 152.8 cm

creates embroidered-paintings, a signature aspect of her work. She uses thread to "paint" women, often sensual female nudes, entering the realm of male painting through embroidery and sewing, traditionally feminine activities. In this way, she explores both formally and conceptually the role of women as creators and subjects of art. Her use of sculpture as a medium is an act of resistance against these codes of "art for men or for women." Thus, she contrasts the solidity and coldness of the metal in her sculptures with the fragility and softness of her textile creations, while allowing them to coexist within her body of work. Through her visual language, blurring the boundaries between strength and tenderness, masculine and feminine, Ghada Amer reinterprets the codes of art and emotion to challenge gender stereotypes.

The Words I Love the Most is a hollow sphere made from bronze, inscribed with Arabic words associated with love, such as "crazy," "passion," and "desire." The Arabic language has about a hundred words for love, which allows for great nuance in its expression. The shape of the words also forms the structure of the sculpture. From the outside, the words are written upside down, so they can be read indirectly by looking into the inside of the sphere or through the shadows cast on the ground. This refers to a society where desire is expressed in poetic and indirect language. The audience must make an effort to read the words that form the sculpture. This piece highlights the contrast between metal, a hard, resistant, and cold material, and words expressing a deeply human, vulnerable emotion.

Manal AlDowayan

[1973] Manal AlDowayan was born in 1973 in Dhahran, Saudi Arabia. She lives and works between Dhahran and Dubai, United Arab Emirates. In her work, she explores and examines collective memory, tradition, and the status and representation of women, particularly within Saudi society. She focuses on examining the sexist customs that have shaped the status of women in the Gulf states and offers a thoughtful and critical account to the cultural transformation currently reshaping the region. Her work explores themes drawn from her



The Cheerleaders, 2015
Paint and silkscreen ink
on canvas and copper
105 x 105 cm, 25 x 18 cm

personal and political surroundings, drawing inspiration from her own experiences and fostering a sense of identification and engagement among women worldwide.

The Cheerleaders is an overlay of 2 photographs. The black-and-white image in the background shows young American women in cheerleading uniforms. It is a photograph taken by the artist's father while

he was in the United States between 1962 and 1973. A sepia-toned photograph of a female relative, taken in Saudi Arabia around the same time and showing her posing in a long dress, is superimposed over the first image. This work is part of the series titled *And I, Will I Forget?* developed by AlDowayan during a 2015 residency at the Robert Rauschenberg Foundation in Florida. Her father, who died too soon, never had the chance to tell her about the people he photographed while living in the United States. This deeply personal work allows the artist to fight against forgetting, superimposing two distinct female realities, questioning the perception of a country, as seen by her and by her father decades earlier.

Joël Andrianomearisoa

[1977] Joël Andrianomearisoa was born in 1977 in Antananarivo, Madagascar. He lives and works between Antananarivo, Paris, and Magnat-l'Etrange, France. His multidisciplinary practice spans sculpture, installation, textiles, performance, writing, and architecture. He draws inspiration from the world and its diverse geographies, and from the dialogues that arise from them. He seeks to give tangible form to emotions through poetic and sensitive works, striving to give shape to implicit, often abstract narratives.

This work in black fabric, the artist's signature colour, traces the contours of matter, expressing its furrows and folds as it collapses and crumples, juxtaposing the visible and the invisible. This crumpled fabric, deconstructed and then reconstructed, can be interpreted in many ways, an unmade bed, intimacy, or a preserved emotion. It is this perpetual exploration of matter, its quasi-non-



Sans Titre, 2016
Fabric stretched over a frame
130 x 97 cm

places, a play of form, texture, and touch, that fascinates the artist. He engages with it on a monumental scale, particularly in-situ installations, such as the Madagascar Pavilion at the 58th Venice Biennale in 2019, or in a more intimate manner, as in this composition. Andrianomearisoa continues to explore materiality and emotion with dedication, linking this quest to his longing for his homeland.

Ghada Amer

[1963] Ghada Amer was born in 1963 in Cairo, Egypt. She lives and works in New York, United States. Her practice is diverse, ranging from painting, sculpture, and embroidery to ceramics. Based on the observation that art history, and painting in particular, are associated with men, Ghada Amer

Hobisoa
Raininoro
Curator at Fondation H
&
Chloé
Tang
Programmation assistant
at Fondation H

Lee Bae

[1956] Lee Bae was born in 1956 in Cheongdo, South Korea; he lives and works between Paris, France, and Seoul, South Korea. His monochromatic practice spans drawing, painting, sculpture, and installation. He primarily explores the color black, and specifically charcoal. It was upon moving to Paris in the 1990s that the artist turned to this inexpensive material, which reminded him of the country he had just left. Lee Bae probes the deep black of burnt wood, a colour that absorbs the others. He explores its nuances and plays with its reflections, giving form to black.

This work consists of carved pieces of charcoal arranged across the entire surface of the flat canvas. The eye takes in a mosaic of black, which adopt different shades and sheens depending on the light, the viewer's position, and movement. The texture is also revealed by the streaks in the burnt wood, in addition to the shape of the pieces themselves. In abstraction, in this black but not void, this natural material remains.

The charcoal born of fire is then used to fuel it. Meditative and spiritual, the work may also invite reflection on cycles, life, death, and regeneration; on what remains when all has been consumed.



Issu du Feu ch-65, 2003
Charcoal on canvas
170 x 260 cm

Sammy Baloji

[1978] Sammy Baloji was born in 1978 in Lubumbashi, Democratic Republic of the Congo. He lives and works between Lubumbashi and Brussels, Belgium. His practice takes on sculpture, video, painting, photography, and installation to explore the history and memory of his homeland. His work is an ongoing investigation into the cultural, architectural, and industrial heritage of the Katanga region, as well as a critical examination of the impact of Belgian colonisation. He uses photographic archives to create a dialogue between eras, questioning how colonisation persists in our contemporary societies, particularly through economic and cultural imperialism.

Fragments of Interlaced Dialogues is a transfer onto a bronze plate of geometric motifs originally found in Kongo raffia weavings. These textiles have traversed different eras and geographies, traveling from the Kingdom of Kongo, where they were a symbol of social prestige, to Renaissance Roman cabinets of curiosities, and on to 19th-century ethnographic museums. The motifs were also found engraved on wooden panels at the Africa Museum (formerly the Royal Museum for Central Africa) in Tervuren, Belgium, which was established as part of Leopold II's colonial propaganda for the 1897 World's Fair. There, they served as decorative elements in Art Nouveau architecture. This work bears witness to history, heritage, cultural exchange, and reinterpretation, but also to exploitation, particularly through the use of bronze, which is mainly composed of copper, an abundant mineral in the soil of Katanga, whose extraction was intensified by Belgian colonisation.



Fragments of Interlaced Dialogues, 2017
Bronze, 72 x 98 cm

Nù Barreto

[1966] Nù Barreto was born in 1966 in São Domingos, Guinéa-Bissau; he lives and works in Paris, France. As a multidisciplinary artist, he uses mediums such as drawing, painting, sculpture, and installation to explore themes ranging from human imperfection to African history. Like David Hammons and his African-American flag (1990), an American flag in the colours of the UNIA (Universal Negro Improvement Association), Nù Barreto

reinterprets the symbolic figure of the flag - specifically the American flag - to express social criticism.

These two works from the États Désunis d'Afrique series take on the shapes of the United States of America's flag, symbol of unity and power, but in colours often found on African flags. Yellow for wealth, but also for despair and frustration, green for nature, and red for blood. In addition, fifty-four black stars, representing the African states, scattered across the canvas to visually highlight their lack of unity. Each work bears witness to a reality of the continent: conflicts, the lingering effects of colonisation, but also its cultural and intellectual richness.

In *Bailleurs Pro-fonds*, the flag is rolled up on itself, resembling a lifeless body. It rests on a white tripod, one leg of which bears the inscription "Bailleurs Pro-fonds," a reference to the international funders on whom Africa seems to depend. Colonialism is no more, but economic dependence remains. A form of domination that continues to exploit resources, both natural and human, and perpetuates Africa's cycle of dependence in vital areas such as technology, access to resources, and health.

Yako is a work in which a flag with irregular stripes is riddled with bullets; they cluster in the centre, are embedded in the wall, and lie scattered on the floor. The symbolism of an African flag is thus undermined by the armed conflicts plaguing the continent. Despite the



Yako, 2018
Cartidge cases, nails, threads and acrylic
on canvas mounted on wood
212 x 359 x 20 cm

work's apparent violence, its title, *Yako*, a word of Akan origin in Ivory Coast, means "to sympathise." To sympathise with the pain of those suffering from these conflicts, and to maintain compassion for our fellow human beings. Here, the artist highlights the paradox of national emblems: their grandeur in moments of solidarity and unity, and their fragility in the face of crises and conflicts.

Abdelkader Benchamma

[1975] Abdelkader Benchamma was born in 1975 in Mazet, France. He lives and works in Paris and Montpellier, France. His preferred medium is drawing. His practice, long monochromatic in black ink on white paper, has expanded to spill onto walls, creating wall installations, and to incorporate touches of colour in his work these last years. These abstract forms, dark continuous swirls, interplays of emptiness and space, always seem on the verge of signifying or representing something. Ultimately, they draw each viewer into their own unconscious, projecting their own experience and personal perception onto the work, seeing in it the forms suggested or dictated by their own mind. Benchamma is inspired by literature, by moments when reality seems to warp, the human need to believe, stories of miracles, and astrophysics, among other things. The artist thus explores personal, collective, and sensitive memory.

This work, typical of Benchamma's style, appears as an abstract outpouring of dark ink, yet almost depicts cosmic objects in motion, or even an explosion. The dark ink takes on various shades, with brown reflections and grey shadows, giving the whole composition a sense of speed, as if it were hurtling



Sans titre (Planètes), 2022
Ink on paper mounted on canvas
140 x 110 cm

Rita Mawuena Benissan

[1995] Rita Mawuena Benissan was born in 1995 in Abidjan, Ivory Coast; she lives and works in Accra, Ghana. She is an interdisciplinary artist, her work blending textile design, sculpture, photography, painting, and installation. She reinforces the Ghanaian royal umbrella as a symbol of identity, sovereignty and Ghanaian presence. By elevating it beyond its practical function, Benissan uses the umbrella as a medium through which stories of chieftaincy, beauty and power can be rediscovered and experienced anew.

Assembly of the people depicts the King of Akropong and his chiefs gathered with their community beneath large traditional umbrellas. Originally photographed in black and white around the 1880s, the artist gives this archive image a new material and visual form. The meticulous embroidery in brightly coloured threads



Assembly of People, 2025
Embroidery on canvas
134 x 200 cm

restores not only colour, but also a renewed sense of dignity to these people and this scene. The work is part of a series in which the artist reimagines historical photographs of the former Gold Coast, now Ghana, a number of which are held in institutional archives across Europe and the United States. Benissan collaborates with artisans in Kumasi, Ghana, who continue to produce these royal umbrellas to this day, situating their practice within a living tradition of craftsmanship and cultural knowledge. Her approach constitutes an act of return, in which memory, power and self-determined representation are brought back into the light. visual artifacts linked to their memory today.

Alighiero Boetti

[1940 - 1994] Alighiero Boetti, born in 1940 in Turin, Italy, and died in 1994 in Rome, Italy, was a visual and conceptual artist. In exploring the nature of the artist's condition, he took the name "Alighiero e Boetti" to emphasise a split personality or the many ways to be in the world. Fascinated by non-Western cultures, he lived in Italy but traveled regularly to Afghanistan between 1971 and 1979. In Kabul, he discovered the tradition of embroidery and tapestry and collaborated with Afghan craftspeople to create numerous works. After 1979, the year of the Soviet invasion of the country since he could no longer travel to Afghanistan, he reached out to refugee families in Pakistan to continue their collaborations.



Alternando da uno a cento e viceversa, 1993
Cotton and wool kilim
288.3 x 271.8 cm

at full speed to the far reaches of the universe. Does this explosion foreshadow a beginning or an end? Space-time appears to be disrupted, inviting questions about our perception of it, and inviting us to navigate the metaphysical layers of a universe that is both real and mental, material and intangible.

Alternando da uno a cento e viceversa is a tapestry composed of 100 black and white squares. This kilim, a flat-woven rug from Asia Minor, was crafted in 1993 with a group of Afghan refugees in Peshawar, Pakistan. As for the design of the patterns, it is based on drawings created by students of French fine arts academies, making the work a gathering point between two worlds. Boetti, who was drawn to themes of opposition and duality, established the "rules of the game" for this work: the first square has 1 white dot and 99 black ones, the second 2 white and 98 black, and so on until the last, which is completely white. He was interested in the possible variations within a basic rule, to form-based games rooted in mathematical calculations, much like Mario Merz's work using the Fibonacci sequence, resulting in a series of rugs with different patterns. This mathematical choice can also be linked to a love relationship between two opposites, who gradually come to terms with one another until they reach perfect balance in the 50th square. This raises the following question: what about the final square, which is entirely white? Is it the starting point for a new journey or a nod to infinity?

Launched in 1969 with *Planisfero politico* (Political Planisphere), in which each country is represented by its flag, the *Mappa* series is emblematic of Boetti's work. He produced approximately 160 pieces between 1972 and 1993, in collaboration with craftswomen. He chose tapestry for its interactive potential and its suitability for travel, going against the grain of the tradition of painting, which he considered an elitist art form. Requiring months or even years of work, each *Mappa* reflects the passage of time as well as geopolitical shifts, through the shifting of borders and the changing of flags from one *Mappa* to the next, each one capturing the state of the world at a specific moment, the one when the work was created.



Mappa, 1979-1983
Embroidery on cotton, 99 x 155 cm

These embroidery squares are Boetti's *Frasi al quadrato* (sentences in a square). They consist of a square divided into grids, mosaics of letters that create compositions of play on words, meanings and colours. These small formats spell expressions that are read from top to bottom, line by line. When attempting to read them from left to right, as the Latin alphabet is usually read, the viewer reaches a state of confusion. The fixed structure of the square contrasts with the fluidity of language, especially the language it contains, which cannot be deciphered in a conventional way. The embroideries often take years to complete by Afghan craftswomen, Boetti handling the design and delegating the production of collaborative works. These works are thus reflecting on the rigidity of the world,



De bouche à oreille, 1995
Embroidery, 18 x 18 cm



Udire tra le parole, 1977
Embroidery, 30 x 30 cm

games, time, and art as a form of creative expression and social action.

This embroidered work is also a *Frasi al quadrato* by Boetti; a mosaic-grid composed of individual letters that plays with colours and reading directions. It combines language, repetition, and visual geometry. Divided into four squares, the work is read, or rather deciphered, section by section: the letters are always read from top to bottom, but each square is rotated 90 degrees relative to the previous one. This reading gives the work a circular, ritualistic dynamic.

Boetti met Frédéric Bruly-Bouabré during the exhibition *Les Magiciens de la Terre* at the Centre Pompidou in Paris in 1989. The Ivorian artist himself invented a writing system designed to save the culture of the Bété people in Ivory Coast from oblivion, featuring an incremental rotation like the one implemented by Boetti in this work. Boetti pays tribute and acknowledges his inspiration from the



Frédéric Bruly Bouabré, 1993
Embroidery on fabric
59 x 60 cm

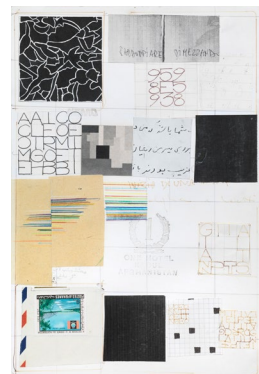
artist Frédéric Bruly-Bouabré by incorporating one of his world-building mechanics into his own letter-based work.

This work is part of the *Biro* series, which explores a new way of writing by drawing commas in the columns corresponding to each letter of an alphabet aligned along the left edge



Insicuro Noncurante, 1979
Red ballpoint pen on paper mounted on canvas, 100 x 140 cm

of the work, and a new way of painting by hatching the rest of the surface with a ballpoint pen. The commas are placed between the ballpoint pen hatches, at first glance seemingly at random, but are actually used for decoding the message hidden in this monochrome field. A monochrome that carries nuances, those of lines drawn by different people, with different pens, sometimes nearly out of ink. The gesture is repetitive, but the result is always different, illustrating a contrast that the artist is particularly fond of: the neat framework against the chaos of movement. For the artist, and in



Senza titolo (Maledetti privilegi), 1979
Collage and mixed media on paper
30 x 20 cm

line with the *Arte Povera* movement, a work of art can be created using any medium, even the simplest, white paper and a ballpoint pen. He uses the four classic colours in this series of works. *Insicuro Noncurante*, literally "insecure carefree," is a nonsensical Italian pun, referring to a dialectic of opposites that fascinates the artist.

This work is a collage that reflects Boetti's entire body of work. It features characteristic elements of his most renowned games and mechanisms, which have evolved into series of works: the letters, numbers, and colours games in his embroidered grids; the patterns of Tutto, where space is filled with shapes integrated into one another; the black and white of the kilims; as well as the edge of a stamped envelope from his postal works. This collage, in a way, captures an overview of Boetti's practice, referencing the series the artist developed throughout his career. Boetti was interested in oppositions, duality, the concepts or protocols of an art work, language, and much more. His works are all unique, yet almost all are created by an unidentified collective, following his instructions while still retaining a certain freedom, capturing randomness within a fixed framework. Boetti cancels himself while he multiplies.

Patrick Bongoy

[1980] Patrick Bongoy was born in 1980 in Kinshasa, Democratic Republic of the Congo. He currently lives and works in Cape Town, South Africa. In his practice, he combines industrial waste with traditional basketry techniques to explore the relationships between industrialisation, environmental degradation, and social and political vulnerabilities. His approach involves collecting industrial waste, particularly rubber, to work with it by hand. The process of cutting and weaving, which forces these materials to soften and undulate, reveals the physical strength and time required for their transformation.

By drawing on artisanal techniques typically associated with plant fibres, the artist reappropriates basketry techniques to work with the waste products of industrial society. This shift echoes the history of exploitation of resources and bodies in the Democratic Republic of the Congo, particularly during the colonial period,



Enigma 2, 2021
Recycled inner tube pieces, MDF board
233 x 150 x 35 cm

and invites reflection on its resonances in the present. Through these dense, organic sculptures, the used rubber bears witness both to the violence of colonial histories and to the capacity of materials, helped by human hands, to resist, transform, and give rise to new forms of life.

M'Barek Bouhchichi

[1975] M'barek Bouhchichi was born in 1975 in Akka, Morocco. He lives, works, and teaches art in Tahannaout, Morocco. Through installation, painting, drawing, sculpture, and video, he creates works that explore the body as a space where personal experience, collective memory, and social perception intersect. He is particularly interested in the representation, perception, and visibility of Black identities and bodies in Moroccan society. His research examines how approaches based on heritage, race, sexuality, and gaze have shaped the representation of the Black body in visual arts, literature, poetry, and music.

Constellation 1 is part of the installation titled *Our voices are wounded*, which was presented at the 16th Sharjah Biennial in the United Arab Emirates in 2025, co-produced by the Sharjah Art Foundation and Fondation H.



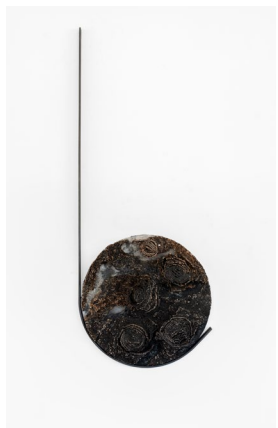
Our voices are wounded / Constellation 1, 2024
18 terracotta pieces, mixed media
Variable dimensions

The artist has reproduced several ceramic vessels inspired by ancient pottery preserved in Western museums. These containers, dating from various eras, are found in many civilisations around the world to transport and store water. Bouhchichi then uses writing to alter the potteries. He engraves them in a variety of languages, often minor or forgotten ones - such as the Amazigh language from which he himself hails - that only a few are still able to understand

today. These engraved characters are translated fragments of poems about Palestine, a way of shedding light on ongoing struggles: those over water and resources, forgetfulness and memory, and over the history and territory of Palestine.

Simphiwe Buthelezi

[1996] Simphiwe Buthelezi was born in 1996 in Benoni, South Africa. She lives and works in Cape Town, South Africa. Her installations and sculptures are primarily composed of traditional Zulu materials: "icansi" handwoven reed mats, "tankrali" seed beads, and glass beads. Her meticulous work and the repetitive processes of cutting, folding, sewing, and assembling the reed mats evoke the long history of weaving practices among Black South African

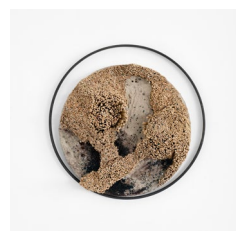


Ubuchwepheshe (Technology/Expertise/Intelligence), 2023
Treated Reed Mats, Glass Beads and Oxide with Steel
160 x 61 x 11.5 cm

women for spiritual, functional, or aesthetic purposes - an often-overlooked knowledge in contemporary society.

The traditional materials frequently used in Buthelezi's practice are present in these two sculptures, which also feature a blend of natural and artificial materials. The forms suggested by these works appear organic, natural, and soothing. By reworking materials passed down from generation to generation, she expands their meaning and enriches their form, offering reflections on transformation - material, personal, and

ancestral. Through her work, she reclaims Zulu heritage and craftsmanship and enriches the culture and traditions associated with these objects.



Intsha Izosithwala (The Youth Will Carry Us), 2023
Treated Reed Mats, Glass Beads, Sand on Board and Steel
61 x 61 x 11 cm

Ange Dakouo

[1990] Ange Dakouo was born in 1990 in Abidjan, Ivory Coast; he lives and works in Bamako, Mali. At the intersection of painting and sculpture, his work primarily consists of textile sculptures, also referred to as tapestries, made from newspaper and cotton thread. He weaves and paints using a signature technique that he named "woven grigris," inspired by the protective amulets of the Donsos hunters of Mali. His compositions explore the bonds that unite communities and examine memory through the use of newspaper, which



Kulekanw #2, 2023
Wire, newspaper, and papier-mâché
160 x 400 cm (variable dimensions)

also serves as a tribute to his printer father. Student of Abdoulaye Konaté and inspired by El Anatsui, his colourful weavings also evoke spiritual protection through grigris.

This work by Ange Dakouo is unique within his body of work. It is an installation created during the artist's residency at Fondation H in Paris in 2023. Its title, *Kulekanw*, means "the screams" in the Malian Bambara language. The work depicts a world map composed of masks that look like human faces screaming, their mouths agape. The off-white colour of the piece may also evoke bones, freezing a scream that cannot be heard. "The Wretched of the Earth?" In any case, this planisphere reveals the interdependence of our world. Humanity is interconnected in its survival, and pessimistically, in its extinction.

Beau Disundi Nzazi

[1993] Beau Disundi Nzazi was born in 1993 in Kinshasa, Democratic Republic of the Congo. He lives and works between Brussels, Belgium, and the Democratic Republic of the Congo. His multidisciplinary practice spans sculpture, drawing, and installation. His artistic approach explores the connections between history, economics, environment, and their cultural implications, with a particular focus on the symbolic significance of the cod trade.

This work depicts a landscape composed of a purple river, a red shore, ochre hills, and a night sky where the stars are swirling. This choice of colours makes the landscape somewhat unnatural, lending it an imaginative, even surreal and romantic quality. The river evokes, past, present, and future trade routes future, and their unseen impacts, particularly on the environment, a territory, or a population. The medium of this work, a *makayabu* box, industrial packaging originally intended for dried and salted cod, transposes this reflection onto the trade flows associated with cod. Intensively fished in northern European waters from the 16th century onwards, it fuelled trade networks linking Europe to other regions, particularly within colonial economies. Today, the Congo Basin continues to import

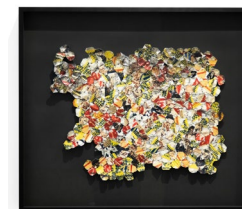


Purple River 2, 2025
Soft pastels and acrylic ink on makayabu board, 30 x 55 x 5 cm

this product, as cod has become a staple of local cuisine. The artist reuses materials sourced from the extraction of natural resources to bring to light African landscapes imbued with memory, beauty and the traces of global economic history.

El Anatsui

[1944] El Anatsui was born in 1944 in Anyako, Ghana. He lives and works between Tema, Ghana, and Nsukka, Nigeria, where he teaches art. He is known for his large-scale sculptures composed of thousands of bent and crumpled aluminium bottle caps and necks, sourced from bottle recycling stations, and bound together with copper wire. These complex, sometimes gigantic works are luminous and heavy, meticulously crafted yet malleable.



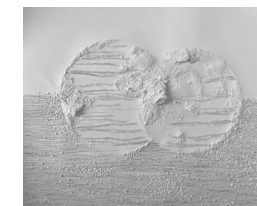
Black and Silver, 2018
Pigment print on paper, aluminium plate, and copper
56.7 x 71.8 cm

With *Black and Silver*, the scale becomes more intimate, and the experience more personal. For this piece, the artist collected, shaped, and

assembled metal fragments, which he fixed on a printed image using a similar process. The crumpled, coloured aluminium fragments form a dense surface, reminiscent of a tapestry. As is often the case with Anatsui, these materials carry a memory: derived from consumer cycles, they evoke broader stories of exchange, circulation, and exploitation. The aluminium, sourced from bottles, also echoes the history of the alcohol trade, which is intimately linked to colonial economies and the slave trade. Finally, the patterns and colours resonate with the codes and symbolism found in kente, a traditional Ghanaian textile: gold and yellow mention wealth and spirituality; black, memory and the connection to ancestors; red, struggle and sacrifice; silver, a form of serenity.

Safaa Erruas

[1976] Safaa Erruas was born in 1976 in Tetouan, Morocco, where she lives and works. Her work explores violence and pain through minimalist installations and a refined aesthetic. After studying science, she decided to pursue a career in art. Her



This World is Mine I, 2020
Ink, broken glass, and cotton paper
84 x 100 cm



This World is Mine II, 2020
Ink, broken glass, and cotton paper
84 x 100 cm

visual expression, both delicate and powerful, is characterised by the combination of fine and sharp materials: fabrics, cotton, paper, gauze, beads, but also needles, glass, and razor blades. In her practice, drawing is not done on paper but through the act of cutting it, thus maintaining a monochromatic white across the entire work. This monochromatic white space serves both as a strategy to draw closer attention to details and as a symbol of the tension between presence and absence, materiality and immateriality, transparency and opacity, strength and fragility.

In *The World Is Mine*, Safaa Erruas presents world maps delicately constructed from white paper and sharp shards of glass. This cartography of the world, both precise and vulnerable, reveals an unstable territory riddled by fault lines; borders are not drawn but rather carved out. The artist uses white as a space for questioning the global world and asserts the possibility of "rewriting" the world, of taking control of one's own narrative as an act of resistance, within a reality often dominated by unequal forces. The world map thus becomes a territory to be reconfigured, to be inhabited differently.

Ngozi-Omeje Ezema

[1979] Ngozi-Omeje Ezema was born in 1979 in Nigeria. She lives, works, and teaches in Nsukka, Nigeria. Her preferred medium is ceramics, which she uses to create immersive installations. She reimagines this material,

by not crafting traditional vases or containers, but by arranging them in space. She uses transparent thread to suspend terracotta pieces, giving it forms of animals or objects with symbolic connotations, often amphorae, playing with space, emptiness, and matter, and thus with the audience's perception.

This installation, floating in space, forms a vase composed of a multitude of sculpted terracotta leaves assembled together. The floating shades of burnt orange and terracotta evoke a whirlwind of autumn leaves, dried out and detached from their tree as it sheds its leaves at the onset of winter. The suspension of these fragile pieces, held in mid-air, invites reflection on the balance and fragility of existence. Ezema uses vases and leaves as symbols of womanhood and states of transition and passage, thus conveying hope. A withered leaf that retains all its beauty, poised in balance, precarious perhaps, yet present. Her work oscillates between hope and despair, strength and fragility, pain and existence.



Bonding, 2022
Ceramic, acrylic, monofilament fishing line, metal
182.8 x 91.4 x 91.4 cm

Sanaa Gateja

[1950] Sanaa Gateja was born in 1950 in Kisoro, Uganda. He lives and works in Kampala, Uganda. His work straddles the boundaries between installation, tapestry, and sculpture. He has developed a unique technique of colourful tapestries made from paper beads, creating both abstract and figurative forms. Trained in design and jewellery making in Europe, Sanaa Gateja combined the paper bead-making process he learned there with the traditional basketry practices of the village where he grew up in Uganda. He has passed this method on to his



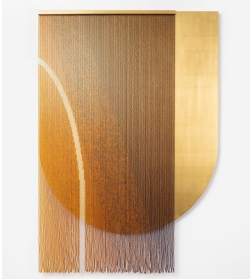
Another Life, 2018
Paper beads on bark cloth
134 cm (diamètre)

community, which has enabled him to collaborate with numerous artisans since the early 1990s, while recycling all kinds of used paper, newspapers, advertising posters, or school textbooks, among others - giving his practice a genuine social role. He conceives artistic creation as an act of ecological and spiritual restoration. He is interested in the relationships between people and their environment, cultural heritage, and materials, weaving it into visual narratives that comment on the social and political realities of his country.

The shape of *Another Life* is circular, yet contains other ellipses within it, creating a play on colours. These forms coexist side by side, resembling a view under a microscope or a mapped landscape, straddling the line between abstraction and organic. Gateja's work reflects the constant flow of information in which our societies are immersed.

Kapwani Kiwanga

[1978] Kapwani Kiwanga was born in 1978 in Hamilton, Canada; she lives and works in Paris, France. She studied anthropology and comparative religion before pursuing a degree in art. She draws on this dual background in social sciences and visual arts in her artistic practice, employing a scientific research methodology. She cross-references archives, particularly African ones, with contemporary sociological observations and the deconstruction of conventional knowledge. In this way, she examines domination, power asymmetry, and inequalities through various mediums such as sculpture, installation, photography, video, and performance. This work is

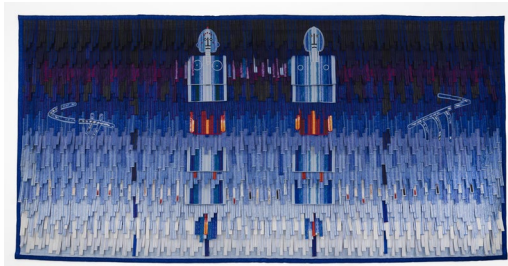


A Coincidence of Wants: Gold-Browns, 2024, Glass beads, metal, and copper foil
180 x 125 x 10.5 cm

composed of glass beads, a material with a rich historical significance dating back to the 16th century. Largely produced in Venice, they circulated throughout the world via trade routes connecting Africa, Asia, Europe, and the Americas. The work invites reflection on these past and contemporary trade routes, prompting us to ask who gets the most benefits from them, and who is left behind by this system. Furthermore, it questions the exploitation of the earth and its minerals, particularly gold. The exploitation of this precious and valuable metal, sometimes mined under alarming conditions, often benefits multinational corporations more than the gold panners.

Abdoulaye Konaté

[1953] Abdoulaye Konaté was born in 1953 in Diré, Mali. He lives and works in Bamako, Mali. Exploring various mediums such as tapestry, textile design, painting, and sculpture, fabric is his preferred material. He uses bazin in particular, a cotton fabric commonly found in ceremonial clothing in West Africa, for its lustrous and textured appearance. On the one hand, his work offers a critical perspective on contemporary socio-political issues. On the other hand, he conducts an aesthetic exploration on manipulation of materials: the textures and forms he gives to textiles, the relationships between colours, and the interplay of colour nuances that suggests movement.

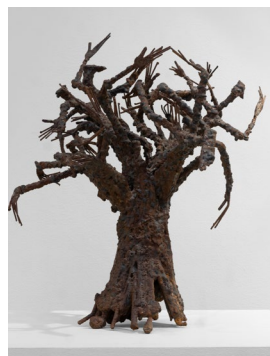


Couple Dogon et les signes, 2018
Dyed bazin strips
291 x 595 cm

Couple Dogon et les signes is a monumental tapestry composed of strips of dyed fabric sewn together to form two silhouettes in a gradient of blue. For Konaté, blue is the color of dreams. Thus, this divine-looking couple seems to float in the midst of a dreamlike world, crossed by two white symbols or signs on either side. The two figures belong to the Dogon people, a group in Mali known for their rich spiritual heritage, their complex cosmogony, and their masked dances performed during sacred ceremonies. This work is a timeless tribute to the Dogon spirit, bridging historical heritage and a futuristic vision.

Ndary Lo

[1961 - 2017] Born in 1961 in Thiès, Senegal, Ndary Lo lived and worked between his native country and France until his death in 2017. His work, characterised by the human figure, explores with great economy of means the tensions between fragility and resilience, fall and rise. Using industrial materials such as rebar, which he welds and stretches, he creates sleek, almost slender silhouettes that always seem to be in motion: standing, struggling, or balancing. Often depicting crowds on the move, figures with raised arms, open toward the sky in a form of universal prayer, Ndary Lo's work is both spiritual and political. Drawing on multiple influences, from



Arbre des origines, 2013
Welded rebar
50 x 50 x 50 cm

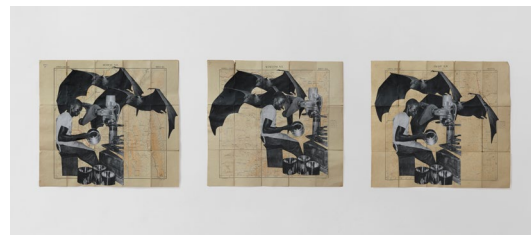
the Islamic faith he practiced to the ideas of Friedrich Nietzsche, Martin Luther King Jr., and Mahatma Gandhi, he develops a deeply humanistic vision focused on hope, transcendence, and the movement of bodies as universal consciousnesses.

In *Arbre des origines*, this energy takes on a plant-like form. Crafted from welded rebar, the work seems to encapsulate the tension between anchorage and elevation. As the emblem of Senegal and a constant presence in the African collective imagination, the

tree is the quintessential symbol of life, nature, and wisdom. The slender lines blur perception, as if mankind and tree, human and plant, have become one. In many African cultures, the tree is a landmark; it draws its strength from the earth, through its roots, to rise higher. In front of this work, a question arises implicitly: by what invisible roots do we still stand? And how can we continue to move forward, to rise, without ever losing the connection to what anchors us?

Ibrahim Mahama

[1987] Ibrahim Mahama was born in 1987 in Tamale, Ghana, where he lives and works. His work consistently focuses on narratives of globalisation and the impact of colonialism. This informs his reflections on the circulation of goods, bodies, and histories, and the traces they leave behind. Through recycled materials and collaborations with local communities, he examines postcolonial economies and their still-visible legacies. Known for his monumental installations, his multidisciplinary practice addresses sociopolitical themes embedded in found materials such as jute bags, fabrics, maps, and archival images. Mahama examines the transformation of these



Sun & Moon, 2020-2021
Photo cut outs and archival materials
collage on paper, 54 x 117 cm

new contexts, and confronts the viewer with historical and contemporary mechanisms of globalisation.

This collage triptych depicts a worker in an abandoned paint factory, superimposed on old maps, with bats hovering overhead. The same elements make up all three images; the worker and the machine appear frozen in time, while the bats are animated. For several years now, Mahama has been interested in the Brutalist architecture built in Ghana in the 1960s, at the time of independence led by Kwame Nkrumah. Conceived as symbols of a promising future, these buildings often remained unfinished, becoming over time ambiguous spaces, somewhere between ruin, refuge, and haunted territory. Upon taking over one of these sites, a former paint factory, the artist discovers an unexpected presence: a colony of bats inhabiting the premises. Mahama then chooses to coexist with them, opening our eyes to other forms of life and other ways of inhabiting space. What seemed abandoned thus becomes a space of coexistence, where the vestiges of human labour, buried memories, and animal presence overlap and engage in dialogue.

Troy Makaza

[1994] Troy Makaza was born in 1994 in Harare, Zimbabwe, where he lives and works. His technique involves using industrial silicone that he colours, creating works that lie at the intersection of painting and sculpture, three-dimensional "suspended paintings," as he calls them. Drawing on personal reflections, he explores the complexities of Zimbabwean society, the daily lives of ordinary people, and political, cultural, and economic dynamics.



Bull 1, 2023
Silicone infused with pigments
176 x 220 cm

This work resembles a textile patchwork with the blurred outlines of a bull, or a map of Zimbabwe. The artist used his signature technique, silicone infused with pigments, to play with texture and create various, tactile patterns that almost resemble embroidery. These patterns also evoke painted porcelain plates, which are popular in Zimbabwe and are now mass-produced in China. The bull is perceived as a symbol of power, wealth, and

fertility in Zimbabwean culture. The arrangement of the different and brightly coloured patterns may evoke a vibrant sense of diversity, while the woven texture suggests connections. The work thus evokes the strength and energy generated by social bonds and the power of community.

Senzeni Marasela

[1994] Senzeni Marasela was born in 1977 in Thokoza, South Africa. She lives and works in Soweto, South Africa. Her interdisciplinary practice explores performance, photography, video, printmaking, installations, textiles, and embroidery. Her



Theodorah Carrying the world series (6), 2019
Red cotton thread embroidery on linens, 45 x 45 cm



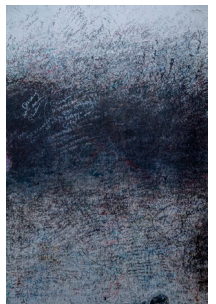
Theodorah Carrying the world series (10), 2019
Red cotton thread embroidery on linens, 45 x 45 cm

work focuses particularly on the condition of South African women, navigating trauma, resilience, and anticipation, as well as personal narratives and collective memory. From 2003 to 2019, she embodied the fictional character of Theodorah Mthetyane, inspired by her mother and other women, domestic workers in South Africa's deeply unequal society, searching for her husband who had left for Johannesburg. These two works from the *Theodorah Carrying the World* series are red thread embroidery pieces on household linens. For the artist, red symbolizes suffering, memory, and trauma, but it is also a powerful colour that cannot be overlooked. The use of household linens evokes domestic labour, which is most often the responsibility of Black women in South Africa. In a sense, they carry their homes and society on their shoulders, or are in a state of waiting, as depicted in these works. Many Black families in South Africa were separated due to apartheid, forcing women to wait for their husbands, who had left for various reasons, particularly to find work. Marasela deciphers this act of waiting, depicts it, and thus gives form to a wait that is historically and politically charged.

Ahmed Mater

[1979] Ahmed Mater was born in 1979 in Tabuk, Saudi Arabia. He lives and works in Riyadh, Saudi Arabia. He uses mediums such as photography, video, sculpture, and installation to document the evolution of his country, which has undergone rapid economic development and modernisation, a process he witnessed. Doctor before becoming an artist, his practice is research-based and brings light to the socio-political and ideological paradoxes arising from the transformations of the contemporary world, leading to confrontations between tradition and innovation, religious authority and economic power, heritage and globalisation.

These two works are part of the *Desert of Pharan* series, a documentary photography project featuring around 100 pieces. They feature a cluster of letters and words, resembling graffiti, as well as a dark expanse in the upper half of the work that seems to absorb or spread over its surroundings. In one of them, the capital letters "PARAN" stand out against the barely legible background.



Jabal Al-Rahma, 2011-2017
Photo on dibond,
180 x 120 cm



Jabal Al-Rahma, 2016
Photo on dibond,
180 x 120 cm

However, they themselves are swallowed up by the darkness of the expanse. Paran, the word written, or Pharan, as in the series' title, is an ancient name for Mecca; it is the name of the mountains surrounding this symbolic and sacred site. This documentary-style series highlights the contrast between Islam's holiest sites, sacred and centuries-old, and the modern city that is home to them, increasingly urbanised, concrete-covered, and built up to accommodate the pilgrims who gather there.

Georgina Maxim

[1980] Georgina Maxim was born in 1980 in Harare, Zimbabwe, where she lives and works. For her, textile art is a form of self-healing and self-awareness. By assembling used clothing through weaving, embroidery, or crochet, she transforms the monotony of repetitive gestures into a form of healing meditation. Each stitch becomes a suture, a scar that breathes new life into fabrics steeped in history. Through this act, she invokes a relentless search for her mother, Agnes, who died three months after her birth, and whose sole inheritance she has is a single photograph and family stories.

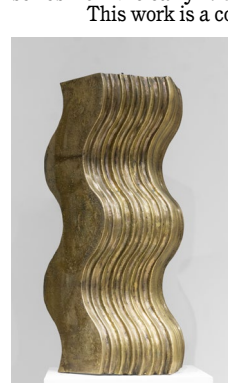
Adapting To Change tells the artist's personal story. This long, flared skirt, a gift from her aunt, has been with her through pivotal moments in her life. She wore it to her college graduation in 2003, a ceremony where her mother's absence was glaringly obvious. This skirt reminded her that one can celebrate life's small and great victories alone. She wore it again at significant events: certain art openings, or the day she met her in-laws. By transforming this cherished garment into a work of art, Georgina Maxim saves it from the ravages of time. In doing so, she captures memories of joy, dignity, and changes the fabric has absorbed, reminding us that clothes are second skins, silent witnesses of our victories and inner transformations. The artist's gesture transcends reality by transforming an object that serves as a memento of the past into a work of art, and places it within the context of an eternal relationship.



Adapting To Change, 2021
Textile, mixed media
130 cm (diameter)

Mohamed Melehi

[1936 - 2020] Mohammed Melehi was born in 1936 in Assilah, Morocco, and died in 2020 in Paris, France. He lived and worked in Morocco, Spain, Italy, France, and the United States. He was a painter, sculptor, designer, and teacher, and is considered one of the founders of modernism in Morocco. His colourful paintings frequently feature waves, a motif that became his signature. In the modernist abstraction he explored beginning in the late 1950s, particularly in Italy and the United States, Melehi found an echo of something ancient and unique to his Moroccan heritage: the aesthetic legacy of traditional arts and the waves of his hometown. He thus developed a new style that was his own, while remaining rooted in the memory of his country, linking history and heritage to contemporary abstraction, particularly in the IBM series from the early 1960s.



Sans titre, 2016
Copper, 42 x 88 x 33 cm

This work is a copper sculpture that incorporates the wave motif so dear to Melehi. For him, the undulations express humanity's timeless quest for renewal. Hailing from Assilah, a city on Morocco's Atlantic coast, and having studied in Tetouan on the Mediterranean coast, he grew up alongside the sea, observing its waves. They are therefore an integral part of his identity and personal history. These forms are also found in the paintings and woodwork of ancient ceilings in the Atlas Mountains, from which Melehi draws inspiration. He connects them, on the one hand, to Islamic art and ancient Berber

crafts, and on the other, to television and radio waves, which have the power to connect and transform humanity. This journey from the past to the present foreshadows the meaning of his waves, which advance endlessly like the passage of time, rising and subsiding in a perpetual cycle, always in search of renewal.

Moataz Nasr

[1961] Moataz Nasr was born in 1961 in Alexandria, Egypt. He lives and works in the Egyptian capital, Cairo. As a multidisciplinary artist, his works span painting, sculpture, video, and installation. Through everyday materials, he explores issues related to identity and socio-politics in his country and the Arab world. His works illustrate the complex cultural processes currently unfolding in the Islamic world. They also draw on local traditions to prompt reflections on the social and cultural transformations of the contemporary world.



Petro Beads, 2019
34 gas containers, metal
Variable dimensions

The work *Petro Beads* is created using perforated metal gas cylinders adorned with traditional motifs, strung together like the beads of an oversized rosary, illuminated from within, and suspended from the ceiling. The use of gas cylinders may symbolise pressure, reflecting the social pressure that preceded the Arab Spring of the 2010s. By associating fuel containers with a religious object, the artist also highlights the paradoxes of the contemporary world and the pressure exerted by the

oil industry on religious institutions and practices, and by extension, on political ones.

Otobong Nkanga

[1974] Otobong Nkanga was born in 1974 in Kano, Nigeria. She lives and works in Antwerp, Belgium. As a multidisciplinary artist, her practice spans drawing, tapestry, sculpture, performance, and installation. Her work explores the complex connections between humans and the earth, raw materials and collective memory. Sensitive to vernacular knowledge, mythology, and various cosmologies, she is interested in the circulation of matter and energy. Her use of colour, learned primarily through the observation of nature, occupies a central place in her visual language.

These two works are part of the *Cadence* series, developed by the artist out of a work commissioned for the Marron Atrium of the Museum of Modern Art (MoMA) in New York, United States. Several tapestry panels like these make up a monumental, multi-paneled work measuring approximately 18 meters, whose designs depict diverse worlds, from the depths of the ocean all the way to outer space. The process behind these tapestries combines industrial, artisanal, and artistic techniques. Indeed, Otobong Nkanga collaborated with the TextielLab at the TextielMuseum in Tilburg, the Netherlands, to mechanically weave her designs, which she then alters by pulling certain threads by hand, intervening to compose or recompose the weave. For her, the machines are guided by human gestures, so the only differences between machine and hand weaving are speed and productivity. In this way, the artist highlights the importance of the bonds between humans and the environment from which they originate, despite the consequences of the exploitation of the earth's resources and the many conflicts arising from it.



Cadence - Collaboration, 2025
Tapestry, natural and synthetic fibers, 300 x 345 x 15 cm



Cadence - Dewdrop, 2025
Tapestry, natural and synthetic fibers, 300 x 343 x 15 cm

Wura-Natasha Ogunji

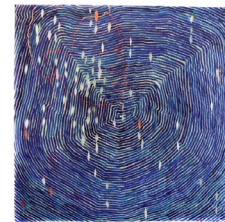
[1970] Wura-Natasha Ogunji was born in St. Louis, in the United States of America. She is a visual artist and performer who lives in Lagos, Nigeria. Her work includes hand-stitched drawings on tracing paper, videos, and performances. Her practice draws deep inspiration from the daily interactions and rhythms that animate the city of Lagos, Nigeria. Her work explores physicality, endurance, and bodily movement; our relationships with geographical, architectural, and cinematic spaces, as well as memory and history.



If I fall on one side of the ocean?, 2021
Thread, ink, graphite, collage on tracing paper
61 x 61 cm



Year of the Bird, 2021
Thread, ink, graphite, collage on tracing paper
61 x 61 cm



Poolside, 2020
Thread, ink, graphite, collage on tracing paper
61 x 61 cm

Ogunji's drawings consist of delicately hand-sewn motifs and freehand ink and pencil lines on tracing paper, depicting human form and abstract scenes. Embroidering tracing paper is a particularly delicate technique. She uses it as a metaphor for the presence of female bodies in spaces. In two of the works, she depicts a woman taking flight in defiance of restricted freedom, emphasising a desire for elevation. This series of works evokes the power of the body as a tool for storytelling. The artist creates tension between the fragility of the gesture and the strength of the resistance she champions.

Hyacinthe Ouattara

[1981] Hyacinthe Ouattara was born in 1981 in Burkina Faso; he lives and works in France. His multidisciplinary practice includes painting, sculpture, drawing, installation, and performance. This great range of media reflects his highly spontaneous creative approach. His works address themes ranging from the material and the intangible to balance and instability. His paintings explore the deep, spiritual connections between humanity and the earth through the symbolic rituals and protocols he establishes. In 2022, the Parisian space of Fondation H hosted a solo exhibition of the artist's work following an in-situ residency, featuring a textile installation that examines the organic and the concept of social connections.



Les Battements Cardiaques de la Terre 1, 2023
Indigo paint on canvas, buried 15 days underground and unearthed, 145 x 142 cm

The materials used in this work, a cotton canvas and a mixture of water and indigo ink, were buried in the soil of Diébougou, the birthplace of Hyacinthe Ouattara in Burkina Faso. Indigo is a dye produced by the maceration and fermentation of indigo leaves; an ancestral process used to extract the pigment. Thus, the work and the artist become messengers of the Earth's vital rhythm, which is slower than that of its inhabitants. Through this act of creation, nature materialises its consciousness, and the artist becomes its vessel.

Sara Ouhaddou

[1996] Sara Ouhaddou was born in 1996 in Draguignan, France. The artist works in situ; she creates works inspired by encounters with artisans, researchers, and experts as she explores heritage sites and objects. Each of her works is a learning project and exchange of knowledge and stories, both personal and universal. She

creates tapestries, ceramics, jewellery, stained glass, and even alphabets, following precise protocols. Drawing from a dual Franco-Moroccan cultural background, her Moroccan artisan aunts passed down the art of weaving



Woven/Unwoven #10, 2018
Embroidery on rubber
77 x 257 cm

and embroidery to her. Sara Ouhaddou's approach is rooted in collaboration, dialogue, and knowledge-sharing with artisans, enabling her to transcend her own limits as well as those of the techniques she employs, which are often on the verge of being forgotten.

This work is the result of a collaboration between the artist, students and an embroiderer. It is the outcome of several years of exchanges, conversations and experimentation. This project is being carried out in partnership with Trankat residency and Dar Sanaa School of National Crafts and Arts in Tetouan, a Moroccan city renowned for its traditional arts, where the students are learning traditional embroidery techniques. The artist sources the raw material, rubber, from informal recycling networks and challenges the students to embroider it using industrial embroidery machines or by hand. Thus, they took the flower motif, central to traditional Tetouan embroidery, and transformed it into constellations, a starry sky, creating something new from what already exists and perpetuating a cycle: that of keeping crafts alive. This principle of openness provides the artist with an opportunity to create a truly collaborative work and allows the young craftswomen to explore new possibilities through the liberation of the act of embroidery.

Arilala Ophelia Ralamboson

[1999] Born in Antananarivo, Madagascar, in 1999, Arilala Ophélie Ralamboson lives and works there. Her artistic practice focuses on the image, particularly through photography and experimentation with other visual media (sculpture, painting, installation, etc.). Her gestures, driven by instinct, are random and sometimes repetitive. Having studied psychology, she is particularly interested in art brut and art therapy. She translates states of mind, fragments of thought, and wandering narratives into her gestures using black ink, leaving room for interpretation to the viewer.



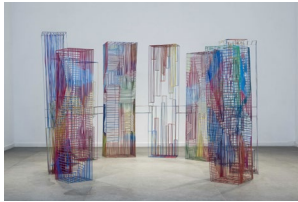
Il suffit d'une eau calme / Les yeux reposés du regard / Pour éclore la vue / Miroir miroir, 2023
Design and silicone on etched mirror
80 cm (diameter)

This mirror, created for the exhibition *Balade mentale* as part of the 7th edition of the Prix Paritana in 2023, features a reflective surface that is both image and object. The mirror, partially stripped and treated with silicone, becomes an unstable space: one searches for oneself in it just as much as one loses oneself in it. Placed high up and angled toward the floor, it disrupts the usual visual cues of face-to-face interaction. This installation creates a subtle tension: on one hand, there is confrontation, seeing oneself, or attempting to see oneself, in a fragmented, altered image. On the other hand, a form of possible appeasement, as the title suggests, when the gaze settles, when one accepts not to grasp everything. The artist challenges the audience by guiding them toward a specific way of viewing the work within the exhibition space. Here, the mirror does not reflect a faithful image, but an experience. Perhaps it invites us to encounter ourselves in a different way rather than to recognise ourselves?

Finoana Ratovo

[1993] Born in 1993 in Antananarivo, Madagascar, where she lives and works, Finoana Ratovo grew up in a family of metalworkers and tinsmiths. Carrying on this tradition, she has made iron her preferred

material in her dual practice of production of handmade crafts and artistic creation. As the runner-up for the 2024 Paritana Prize, she presented the exhibition *Invitation au temps* at Fondation H. Her artistic practice draws heavily on her observations of daily life, human relationships, and the environment around her. Her works



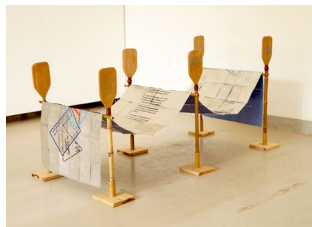
Invitation au temps, 2024
Métal soudé, 170 x 250 cm

are constructed from simple yet symbolically rich geometric shapes: the square, the triangle, and the circle. The work *Invitation au temps*, the centrepiece of the exhibition of the same name, is conceived by the artist as a true challenge in construction. She sets herself a rule: to compose a grid consisting solely of straight, regular, equidistant lines connected by right angles, yet creating visual undulating effects. This geometric process echoes a quest for social harmony. At the heart of this reflection, the concepts of *hitsiny/mahitsy* (uprightness) and *fihavanana* (social bond) play a key role. The vertical and horizontal lines, connected by right angles, thus form a structure: that of a societal vision that maintains a balance between differing viewpoints and the social values of integrity, justice, and equity. On the other hand, the accumulation of these lines creates visual rhythm, comparable to a melody. For the artist, these lines constitute life in the same way that they compose time, illustrating the inseparable link between human existence and the passage of time.

Odur Ronald

[1992] Odur Ronald was born in 1992 in Uganda, where he lives and works. As a multidisciplinary artist, he uses aluminium printing plates, his preferred material, which he explores by layering, painting, weaving, or burning them. As a child, he would collect scrap metal near a metal recycling centre to trade it for a little money. Odur Ronald's works carry a poetic and political dimension, examining borders, global mobility and immobility, and their disparities, particularly for Africans.

Wave of Opportunities consists of six wooden paddle-like pillars, atop which are aluminium plates forming undulating waves, reminiscent of migrant boats. The aluminium plates are stamped to resemble a passport booklet, that of the imaginary "Republic of Opportunities," where most entries and visas are denied, as evidenced by the border control stamps. Texts are also featured on the work. One of them recounts the misadventure of Kenyan athlete Ferdinand Omanyala, who obtained his visa 24 hours before his race at the 2022 World Athletics Championships held in the United States. With a touch of irony, this work highlights the obstacles Africans face in seizing opportunities abroad, and how difficult, humiliating even, this journey can be. Ronald himself is no stranger to these structural inequalities: although his work was presented at the Venice Biennale in 2024, his visa for Italy was denied. It is ironic, too, that works of art (and especially goods) circulate far more freely than people do.



Wave of opportunities, 2025
Screen print on wood, barkcloth, bamboo, reeds, copper wire and screen print on embossed aluminium printing plates
174 x 80 x 83 cm

Shahzia Sikander

[1969] Shahzia Sikander was born in 1969 in Lahore, Pakistan. She lives and works in New York, United States. Her practice is diverse, encompassing painting, drawing, printmaking, digital animation, mosaic, and sculpture. She has notably contributed to the recontextualisation of Indo-Persian miniature painting, a tradition she has studied, by combining traditional mythology and techniques with her own contemporary style. The shift in scale and adaptation of mediums is an active reflection of the artist, who is fully engaged

in the art world and in questioning her cultural perceptions and references. She is interested in the tensions between Islam, Hinduism, and Christianity, the relationships between the West and the Global South, as well as the Islamic world as a whole, often through the lens of gender and body politics.

This work depicts a circle composed of abstract marks, a combination of gold leaf and dark ink. Her series



Homage to Adrienne Rich, who said the connections between and among women are the most feared, the most problematic, and the most potentially transforming force on the planet, 2019
Ink and gold leaf on paper
177.8 x 152.4 cm

Homage to Adrienne Rich pays tribute to this American poet, who was deeply involved in feminist, anti-racist, and queer struggles. Adrienne Rich adapted Urdu ghazals by the poet Mirza Ghalib into English, not as literal translations, but allowing room for her own creativity. *Ghazals* are classical Oriental love poems, often compared to Occidental sonnets. Thus, Sikander bridges Indo-Islamic tradition and Western feminist literature to explore the themes of translation, time, and resistance. Through a dual reference to Eastern and Western poets, she asserts the universality of art and the possibility of combining a multitude of references and affiliations.

Moffat Takadiwa

[1983] Born in 1983 in Hurungwe, Zimbabwe, Moffat Takadiwa lives and works in Mbare, a working-class neighbourhood in Harare, Zimbabwe. He views his work as a dual commitment: to create, but also to take action within his community. He collaborates with young artists and artisans to transform found materials and help foster a creative space within his neighbourhood. His works take shape from technological and plastic waste: keyboard keys, toothbrushes, bottle caps collected from landfills, and many other materials. In this way, he denounces overconsumption and economic inequality, and advocates for the innate sense of ecology rooted in many African cultures.

The title *Dudu Muduri* evokes the sound of the mortar when grinding corn in the village. It is also the name of a song, the one that accompanies this artwork while exhibited, passed down to children to teach them family ties. Through this work, the artist highlights these forms of learning in which play, music, and certain gestures serve as tools for transmitting knowledge and values in African societies. He thus underscores the power of traditional educational systems, capable of passing down, from generation to generation, ways of being in the world that transcend capitalist and Western logic. The work, spectacular as it is, invites reflection on the transformations made possible by the imagination and the act of creation.



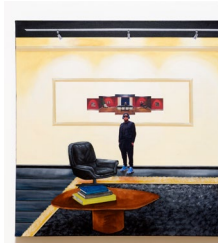
Dudu Muduri, 2024
Plastic computer and calculator keys, toothbrush heads, plastic toothpaste tubes, decommissioned banknotes, and metal belt buckles, soundtrack
40 x 100 cm, 78 x 200 cm

Katlego Tabela

[1993] Katlego Tabela was born in 1993 in Pretoria, South Africa, where he lives and works. He explores multidisciplinary creative and technical processes in painting, sound, photography, and sculptural installations, while incorporating printmaking, the focus of his studies. He is interested in the social and political crises facing post-apartheid South Africa, the independent African continent, and the United States. Resistance, protest, dialogues around race, and positive representations of the Black body and Black experience permeate his work. He stages luxurious interiors that sometimes feature Black people, with the intention of moving away from the miserabilist



Highest Elevation of the Self, 2022
Acrylic and collage on canvas
61 x 61 cm



Highest Elevation of the Self II, 2022
Acrylic and collage on canvas
61 x 61 cm

portrayal of Black bodies often seen historically.

Thus, these two paintings depict a luxurious domestic setting in vivid colours, featuring a theatrical mise en abyme, an interior depicted within a painting, which is itself within a painting. These paintings, lit as if in an art gallery, reference the history of African American art by featuring reproductions of famous works by artists such as Barkley Hendricks and Basquiat. The poses of the characters, collages placed within this fictional space, symbolise pride, accomplishment, and joy. These imaginary yet attainable scenes allow the artist to depict a Black elite that is both new and real, rooted in a very specific history.

The series of altered books titled *Library of the Infinitesimally Small and Unimaginable Large*

(since 2011), of which this *Encyclopédie* is a part, draws inspiration from a short story by the Argentinian writer Jorge Luis Borges titled *The Library of Babel*. In this ongoing large-scale project, she uses the library as a metaphor for the universe; she examines systems of classification, archiving, and the transmission of knowledge. By deconstructing an encyclopaedia, a repository of knowledge purported to be

universal, and cutting it apart, she reveals its fragility but also its expansive nature, raising new questions: What is knowledge? Who possesses it? How can we reorganise, share, and reinvent it?



Encyclopédie, 2020
Altered book
50 x 70 cm

Maya Inès Touam

[1981] Maya Inès Touam was born in 1988 in Paris, France, where she lives and works. As a visual artist and photographer, her work explores interplay and deconstruction between different cultures, Western, Eastern, and Pan-African. As the granddaughter of an Algerian immigrant who grew up in France, her practice observes and questions this dual identity by bringing them together. She collects objects from across the African continent or its diaspora, which she assembles into still lifes, emblematic of European painting.

An altarpiece is a religious object placed above an altar, popular in the Christian world during the Middle Ages, often composed of multiple scenes and symbolic religious motifs. Maya Inès Touam adopts this form and depicts the fictional story of a migration from one's homeland to a new country. The sub-Saharan elements that adorn the background when the altarpiece is closed symbolise the possessions and wealth accumulated by a person whose future remains uncertain. As the left and then the right panels open, new objects appear, tracing the territories the narrator has crossed: the Maghreb, the West. This work is a depiction of a journey, the impact of time and cultural influences.



Délices du temps, 2021
Altarpiece and photographic prints
70 x 105 cm

Barbara Wildenboer

[1973] Born in 1973 in Cape Town, South Africa, where she lives and works, Barbara Wildenboer is a visual artist whose practice explores the relationships between knowledge, memory, and the materiality of the book. She combines analogue and digital processes to create works consisting primarily of collages, photographic and paper constructions, installations, digitally animated collages, and book arts. Her "altered books," which are her trademark, serve as narrative clues referencing themes ranging from history, archaeology, and fractal geometry to psychoanalysis.

This book was published for the exhibition *Kabarin-javakanto: une lecture de la Collection Fondation H* [a reading of Collection Fondation H] by Abdellah Karroum, held at the Fondation H in Antananarivo, Madagascar, from 24 April to 17 October 2026.

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Printing
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Antananarivo

Édition Fondation H,
Antananarivo, Madagascar, 2026
ISBN

978-2-9589376-6-9

Dépôt légal en France
Avril 2026

Petraka ara-dalàna teto
Madagasikara
DLE no 004 / 04 / 2026

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A stylized logo element consisting of a square frame with a horizontal bar at the bottom, resembling a letter 'H' or a similar symbol.