



OFFICIAL LAUNCH OF THE 14TH BIENNALE OF
CONTEMPORARY AFRICAN ART
MAY 28 – JUNE 28, 2020



BIENNALE OF CONTEMPORARY AFRICAN ART

Monday, November 18, 2019
Museum of Black Civilizations

PRESS BOOK

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Mr. Abdoulaye Diop, Minister of Culture and Communication of Senegal will preside over the official launch of the 14th Biennale of Contemporary African Art on Monday, November 18, 2019, at 3 pm at the Museum of Black Civilizations (Auto-route prolongée x Place de la Gare de Dakar) in presence of the Biennale 2020 Edition Steering Committee.

Under the theme of 'ÑDÀFFA, Forger/Out of the fire', the next Biennale, which will take place from May 28 to June 28, 2019, also marks its thirtieth anniversary.

« Ñdaffa », in Serer language, (a language spoken in Senegal), means to forge. This general theme refers to creating a new and autonomous world, which nourishes the diversity of contemporary African creativities, while projecting new ways of telling and apprehending Africa. On the occasion of this ceremony, the selection of artists for the international exhibition and the Team of Curators will be revealed. The status of innovations in this anniversary edition will also be presented.

In addition to the Minister of Culture and Communication, the event will be followed by a press conference to be attended by the Secretary General of the Dakar Biennale and the Artistic Director of the next edition.

The national and international media are invited to cover this paramount event.

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The Biennale of Contemporary African Art, commonly known as DAK'ART, is at the crossroads of creators from diverse backgrounds, distinct but converging arts, spaces marked by continuity, themes that can appeal to a wide audience beyond art practitioners and specialists.

The Government of Senegal, which has initiated and supported the Biennale since being created in 1989, first and foremost for arts and literature, has always striven to sustain it, while ensuring that its attractiveness through to the quality of its exhibitions, program and themes, is strengthened at each edition.

Constructing an identity and developing the image of one territory have been one of the major challenges of the Biennale of contemporary African Art since being created in 1990. There are creations made for their time - their glory is immediate, but they are short-lived.

It is duration that confers a soul on cultural projects, that returns the same to or withdraws it from them, that exalts or depreciates them. Thirty years of parturition, doubts and vicissitudes, creative dynamics, reinvention, bridges to other geographical and cultural areas, ways of perceiving, understanding and shaping the world.

The thirty years that will pass in 2020 show us that the Biennale of Contemporary Art remains the field of artistic creation that has seen the most significant development with an ever-increasing enthusiasm among diverse and new audiences.

The specific and highly singular link that unites the artistic community and diverse audiences to the Biennale institution develops a particular relationship with time, adding the strength of the event to the need for memory and permanent action.



In 2020, we are not only celebrating the past 30 years' achievements; we are also opening a debate on the Biennale's future, which is even more important.

It is also time to pay tribute to all the successive Secretaries General at the helm of the institution for their ability to utilize multiple energies and resources, an open view onto on-the-move creation and particular sensitivity to the contemporary issues affecting our society.

Ladies and Gentlemen Dear Guests

The Dak'Art's ambitions have generally been fulfilled from one edition to another. This 14th edition of the Biennale in 2020 is no exception to this blessed rule, because it combines what makes up the Biennale's identity - exhibitions, meetings and exchanges, OFFs - with innovations that are all the more relevant as they initiate overall thinking on and the future of art, as well as its role in contemporary society.

In addition, there are other discoveries in the general program content, such as opening onto unsuspected spaces or the alliance with sectors that are not usually likened with art.

May I also commend the choice of China and Ghana as potential guests of honor at the event. With more than a quarter of the world's art market (26%) and over a million contemporary artists living solely on their works, Chinese contemporary art is part of a very strong movement of China's rise with a list of artists that continues to grow year after year.

On behalf of the Head of State, I would like to welcome this approach, which constantly renews the Biennale, and yet is part of an identity recognizable amongst all.

We must indeed be audacious and imaginative so that the major cultural events being spearheaded by our country contribute in its international development, and that they can constantly anticipate and support social dynamics, while keeping their idiosyncrasies.

This is one of the reasons why I appreciate the general theme chosen for the 14th edition of the DAK'ART - «I Ndaffa/forged/Out of fire» - which will be held from May 28 to June 28, 2020.

This theme, through its three-language (Serer, French, English) expression, already testifies to this desire to bring together all the elements that make up our identity as modern, i.e., plural, people.

Yet this three-language expression is also another way of considering that the language of art is a kind of universal language, the sum of all languages; that the language of art, to be understandable, does not necessarily need the filter of conventional languages, however important they may be. Art addresses other dimensions of the human being.

Beyond this aspect, it seems important to highlight, through the general theme, the Biennale's desire to focus reflection on Africa's contribution to the world in the making, a world whose complexities are rich while also having that propensity to generate anxiety.

Art, it is often said, is visionary; it anticipates dynamics and looks at the world as it is, as it will be, but also as it should be; it is therefore a field that is similar to an original form of reality photography on the one hand, and of prospective visioning on the other.

We must therefore give art and culture in general their rightful place in our actions.

The Government of Senegal, under the impetus of His Excellency the President of the Republic, is committed to giving culture the prominent place it deserves in our societies.

This is the whole significance of President Macky SALL's intended message, by agreeing to personally partake in the 10th edition of the Salon National des Arts Visuels du Sénégal, Senegal's National Visual Arts Exhibition, and the 70th Anniversary of Présence Africaine, alongside visual artists and people of culture.

It is also the significance of the Government's ever-increasing contribution to ensure the Biennale's development and international influence, for the benefit of creators and populations.

It is my hope that the Biennale of Contemporary African Art will lastingly continue to be what it is, the cultural and artistic link factory, and a place of excellence at the service of all artists, all territories and all audiences.

Ladies and Gentlemen, Dear Guests,
Thanks for your kind attention.

THE WORD OF THE BIENNALE SECRETARY
GENERAL MRS MARIEME BÂ



Madame Marieme BÂ,
The Biennale Secretary General

Here we are, once again, at the rendezvous of this critical cultural and artistic event that has spanned three decades of existence. At each stage, women and men activists convinced by the good cause of the «Dak'Art» have brought out the best of themselves over the years. This thirty-year celebration brings innovations and keeps track of all previous editions' achievements. We have dared to bank on innovation for a Biennale rooted in the sphere of visual arts, without departing from its inclusive and holistic dynamic.

In addition to the traditional options, namely **the International Exhibition** - which for this edition includes a focus on Great Malian Master Abdoulaye Konaté - and **the Guest Curator Exhibitions** - this edition reinforces the so-called «Off» environmental exhibitions with a diversity of artistic proposals throughout Senegal.

The «Senegal and Guest Countries' Pavilions» Exhibition, with China's and probably Ghana's participation, is an experience that began in 2018 and which has «reconciled» most Senegalese visual artists with the Dak'Art. **This second edition will better highlight the previous edition's achievements** and practical lessons learned.

The «Doxantu» project, proposed by the Artistic Director, aims to mobilize the public and push the boundaries so that the Biennale can be discovered throughout Dakar's urban space. Select artists will create «In-Situ» works on the Corniche Ouest in order to better contribute in the urban design and beautification of the sites concerned, throughout this tour.

In coordination with the «**Doxantu**» project, a Dakar taxi company will be hired to carry the emblems of the Dak'Art 2020 (logo and institutional visuals) in order to spread the reach of the event with the «**In Transit**» component. The latter falls within mobility and is intended to widely disseminate the Biennale information through a network of **connected digital giant screens on the Biennale exhibition sites** and young rollers clad in the colors of the Dak'Art 2020. For a full coverage of this visual communication, the «Dakar Dem Dikk» and AFTU transport companies will also carry the Dak'Art 2020 colors and posters to reach audiences in all Dakar urban areas. **Two suburban sites (Pikine and Guédiawaye)** will host connected giant screens to live stream the exhibitions presented in the city center.

For the first time in the Biennale's history, this edition will invite Senegalese collectors to exhibit select works from **their private collections** for a public exhibition to showcase this heritage.

In the regions, an institutional link with the **Regional Cultural Centers** will renew and strengthen the tradition of «**OFF Exhibitions**» on the event sites.

This edition is also a range of new initiatives including **Afroeats Show** (to leverage and internationally promote African gastronomy), the **Cinema Museum** (mobile cinema) which offers to bring art into the corners and nooks of Dakar and the regions through film screening series, a multimedia space dedicated to **bloggers** and cultural journalists, **an art fair (Market)** at Place de l'Indépendance, an **exhibition of art books** on the sidelines of the «Meetings and Exchanges» activities and an **educational workshop for children** (art education and graphic arts) with renowned illustrators.

The 2020 edition will work at promoting trades around the Biennale through the «**Around the Biennale**» event with sectors to be professionalized. This work results from the use of findings from statistical works conducted last year by

the National Statistics and Demography Agency (ANSD) on the Biennale's financing, economy and opportunity niches.

The «**Terang'Art**» program will raise the artistic and cultural awareness of official partners, parliamentarians, institutional and private decision-makers, as well as various stakeholders through entertainment content (film screenings, gastronomic evenings, etc.) and exhibition of national artists' and crafts people's works.

This thirtieth anniversary edition is also symbolic through a certain inclusive approach aimed at promoting all these activities around the goal of **promoting cultural tourism and discoveries**. To highlight the economic potential of the Dakar Biennale, boutiques will offer **various handicrafts through the official websites**. Similarly, functional «**E-Boutiques (secure online sales)**» will be launched through the new Biennale website, which has been revised and improved.

The **opening ceremony** will feature specific content that combines the prowess of digital tools and artists' performances.

Performing arts will also be at the heart of the event with programs planned around «**performances**» by urban culture artists, a Senegalese-Canadian dance company, the use of digital technologies for «**mapping**» and concerts with renowned artists to enhance the entertainment.

Hoping that this program will please our various target audiences, we wish you an intense experience of this beautiful visual arts celebration in the coming months!

The general theme of the Dak'art 2020 Biennale of Contemporary African Art is «**Ĩ NDAFFA /FORGER/OUT OF THE FIRE**». This general theme refers to the founding act of African creation, which nourishes the diversity of contemporary African creativity while projecting new ways of telling and understanding Africa. It represents the dynamics and action of creating, recreating and kneading. It thus refers to the forge that transforms, the deposit from which the raw material comes, and to the fire that creates. Forging consecrates the act of transforming one or more materials brought to incandescence in a fire, in order to create new shapes, textures and materials and, by such gesture, a new world.

Ĩ NDAFFA is inspired by **I NDAFFAX** which - in Serere language spoken in Senegal - invites you to the forge. By posing its spelling as a double action of naming and diverting meaning, the term expresses both the freedom to transform and the multiple possibilities of creating. As a slogan, **Ĩ NDAFFA** is then a graphic performance. In the same way, the Out of the Fire phrase was chosen to better suggest the alchemy of the forge and the transitional act that leads to a new stage. It is expressive of production rather than the product. With these biases, the 2020 edition of the Dakar Biennale invites you to the transmutation of concepts and the foundation of new meanings.

In the scheme of a new dialectic within the global, Forging focuses on creating new mythologies within a re-imagined Africa where knowledge is apprehended in a quantum

geography, in order to affirm creativity- and synthesis-rich African contemporaneities and thus bring worlds into existence. Forging is understood here not as building a facsimile, but rather as a return to this original space, the forge, to build new narratives and tools for understanding Africa.

The point is therefore is to build new plastic writings, new knowledge and know-how that integrate both African readings of the world and those of other geographical and cultural areas, in order to forge shared tools that can help us meet contemporary challenges and the constantly renewed construction of a meaning that enables us to grasp all the world's complexity. To this end, the Biennale sets out to:

- Explore the knowledge deposits and revisit the archives of the African continent: The aim is to reorganize and provide the world with the plurality of African knowledge on Africa; in this process, artists and grammars of African creativity have an essential role to play;
- Reject discontinuities: The aim here is henceforth to rethink, and therefore reorganize, the traditional temporalities linked to classical history or art history, according to African history, so as to reconcile it with the evolution of its thinking on the world;
- Establish a relationship with the creative body and gesture: Here, in contemporary African art, the goal is to restore the gesture and body as an extension of the thought from which any creative act originates.



Dr. El hadji Malick NDIAYE,
Artistic Director

The Artistic Director, El Hadji Malick NDIAYE, holds a doctorate in Art History from the University of Rennes II. He is also a graduate of the Institut National du Patrimoine (Paris) and former fellow of the Institut National d'Histoire de l'Art (Paris). A former post-doctoral fellow at the Laboratoire d'excellence Création, Arts et Patrimoines (Labex CAP) and the Centre de Recherches sur les Arts et le Langage (EHESS/CNRS), he is Secretary General of ICOM/Senegal and an Art Council of African Studies Association (ACASA) board member. A member of the 2018 Biennale of Contemporary African Art Steering Committee, he headed the Biennale's Meeting and Sharing Commission.

He lectures Art History and Cultural Heritage, collaborates with several journals and participates in various international scientific activities. He is currently a researcher at IFAN/Ch. A. A. Diop (Cheikh Anta Diop University of Dakar) where he is Curator of the Théodore Monod Museum of African Art. A curator and art theorist, his publications focus on modern/contemporary art and general history, cultural policies and African museum institutions.

The International Exhibition will be composed of 64 artists selected from the July 1 to September 15, 2019 call for applications and artists invited by the Artistic Director. The International Selection Committee was composed of the Artistic Director and his Curatorial Team. It met in Dakar from October 4 to 8, 2019.

The guest curators for the Fourteenth Edition of the Dakar Biennale are the following:

- Mrs Salma Lahlou (Morocco),
- Mrs. Lou Mo (Canada/China)
- Mr Morad Montazami (France/Iran)

Mrs. Salma Lahlou

With a dual education (curatorial studies and private law), Salma Lahlou has solid cultural projects management skills. A former Deputy Chairperson of the Fondation nationale des musées du Maroc, she decided to create Thinkart in January 2015 for visual arts and curatorial practices.



She has curated numerous international exhibitions, with the following as the most recent:

- The Whole World a Bauhaus- Breaking the Wave, from the Bauhaus to Mohamed Melehi and the Casablanca School to Nassim Azarzar, at ZKM in Karlsruhe (2019),
- Loading... Casa in Brussels (2018) and Dubai (2017);
- In the Carpet/ Über den Teppich in Stuttgart (2016) and Berlin (2017);
- and the School of Fine Arts of Casablanca: Belkahia, Chabâa, Melehi et la fabrique de l'art et de l'histoire during the 6th edition of the Marrakech Biennale (2016)

Mrs. Lou Mo



Lou Mo holds a Master of Arts in Asian Studies (South and East Asia) from the École des hautes études en sciences sociales (EHESS), Paris, France, and a Bachelor of Arts and Science from McGill University, Montreal, Canada. She is an exhibition curator who has worked for museums including the Royal Tyrrell Museum, Drumheller, Canada, with extensive experience in contemporary art auction houses including the Christie's house in Paris. She is an associate curator with the «Opera Gallery Group», a Paris-based international gallery. She is interested in contemporary art, particularly in Asia and other regions of the former peripheral areas. Her works are related to multiple themes such as diaspora, identity and the perception of the world through different geographies. Originally from Montreal (Canada), she currently lives in Taipei.

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Mr. Morad Montazami pour «Zamân»

A modern and contemporary art historian, he is a doctor trained at the École des Hautes Etudes en Sciences Sociales (Paris) and has followed a teaching career in the École des Beaux-arts (Bourges, Toulouse).

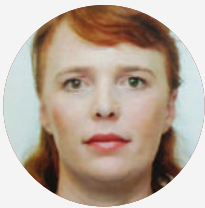


He has authored several articles in collective works such as «Face au réel», «Éthique de la forme dans l'art contemporain», (2008), «Luciano Fabro. Inhabiting autonomy» (2010), etc. He has also published on artists Jordi Colomer, Jeremy Deller, Philippe Bazin, Peter Watkins, Éric Baudelaire, Juan Downey, Alan Sekula, Walid Raad, Otolith Group, and Zineb Sedira, among others.

He is also the editor-in-chief of the «Zamân» journal (Texts, images & documents), which offers a space for post-orientalist studies, contributing in the emergence of the tools and corpora necessary for studying cosmopolitan modernity - particularly at the crossroads of the Middle East and Europe.


1. M^{rs} Liberty Charlotte BATTSON, (Tripe), SOUTH AFRICA,
2. M^{rs} Elrie JOUBERT, (Tripe), SOUTH AFRICA,
3. M^{rs} Pauline GUTTER, (Tripe), SOUTH AFRICA,
4. M^r Ntshepe Tsekere BOPAPE, SOUTH AFRICA, aka Mo laudi,
5. M^r Ralph Hugh, BORLAND, SOUTH AFRICA,
6. M^r Mzwaudile BUTHELEZI, SOUTH AFRICA,
7. M^{rs} Beverley Ann BUTKOW, SOUTH AFRICA, aka Bev BUTKOW,
8. M^s Mia THOM, SOUTH AFRICA,
9. M^{rs} Sethembile MSEZANE, SOUTH AFRICA,
10. M^{rs} Elize Anne Marie VOSSGATTER, SOUTH AFRICA,
11. M^{rs} Christina Katharina LOKENHOFF, GERMANY,
12. M^{rs} Ana Maria Jaime Da Silva GONOT, ANGOLA, aka Ana Silva,
13. M^{rs} Rokia Assah BAMBA BELGIUM, aka Rokia Bamba,
14. M^{rs} Antje Van WICHELEN, (troubled archives), BELGIUM,
15. M^{rs} Michael MURTAUGH, (troubled archives), BELGIUM,
16. M^r Paterne Achille Agossou ADONON, BENIN, aka Adonon,
17. M^r Antoine Didier Viode KAKPO, BENIN, aka Didier Viode,
18. M^r Roméo MIVEKANNIN, BENIN,
19. M^r Lucas BRITO LAGO, (Fluxus do Atlantico Sul), BRAZIL,
20. M^r Adriano MACHADO, (Fluxus do Atlantico Sul), BRAZIL,
21. M^r Mario VASCONCELOS, (Fluxus do Atlantico Sul), BRAZIL,
22. M^r Aurélien DABILOUGOU, BURKINA FASO/FRANCE, EL Marto,
23. M^r Hyacinthe OUATTARA, BURKINA FASO,
24. M^r Gaston HAKO, CAMEROON, Aka Hako Hankson,
25. M^r Jean Roméo KAMPTCHOUAN NGAMO, CAMEROON, Aka Kajero,
26. M^r Victor SONNA, CAMEROON,
27. M^r Javier CASTRO RIVIERA, CUBA,
28. M^r Roberto DIAGO DURRUTY, CUBA,
29. M^{rs} Marianela OROZCO, CUBA,
30. M^{rs} Susana PILAR, CUBA,
31. M^r Esterio SEGURA, CUBA,
32. M^{rs} Rawan Mohamed Fouad ABBAS, EGYPT, Aka Rawan Abbas,
33. M^{rs} Sherin Abdelhakim Ahmed ELBAROUDI, EGYPT,
34. M^r Yrneh Gabon BROWN, USA / JAMAICA,
35. M^{rs} Marie Forine DEMOSTHENE, USA,
36. M^r Kodjovi OLYMPIO, USA / TOGO, aka Olympio,

37. Mrs Adejoke TUGBIYELE, USA,
38. Mr Tegene Kunbi SENBETO, ETHIOPIA,
39. Mrs Béatrice GILLE, FRANCE, aka Beya Gille Gacha,
40. Mrs Hélène KELHETTER, FRANCE,
41. Mr Aboubakry Ba, SENEGAL,
42. Mrs Louisa MARAJO FRANCE,
43. Mr Emmanuel TUSSORE FRANCE,
44. Mr KAREM Ibrahim, GREAT BRITAIN / EGYPT,
45. Mr Harun MORRISON, GREAT BRITAIN,
46. Mrs Adjì Fatou AMDY DIEYE, ITALY, Aka Adjì DIEYE,
47. Mrs Myriam SYOWIA KYAMBI, KENYA,
48. Dickson Kaloki NYAMAI, KENYA,
49. Mr Omar El MAHFOUDI, MOROCCO,
50. Mrs Laila HIDA, MOROCCO,
51. Mr Mohammed THARA, MOROCCO,
52. Mrs Lara Carolina DE SOUSA, MOZAMBIQUE, Aka Lara Sousa,
53. Mrs Ngozi Appolonia EZMA, NIGERIA,
54. Mr Obinna, MAKATA, NIGERIA,
55. Mrs Immaculate ANDERU OUGANDA, AKA Immy Mali,
56. Mr Xavier ROBLES DE MEDINA, NETHERLANDS / SURINAM,
57. Mr Richard Mark RAWLINS, TRINIDAD AND TOBAGO REPUBLIC,
58. Mr GILLES GRASSIOULET, RWANDA / SWITZERLAND, aka Gilles Dusabe,
59. Mr Omar BA SENEGAL,
60. Mr Alioune DIAGNE, SENEGAL,
61. Mr Mamadou DIENG, SENEGAL, aka Modou Dieng,
62. Mr Mbaye DIOP, SENEGAL,
63. Mrs Caroline Gueye, SENEGAL,
64. Mr Abdoulaye KA, SENEGAL,
65. Mr Fally SENE SOW, SENEGAL,
66. Mr Georges Ange CAMILLE, SEYCHELLES,
67. Mr Kokou Ferdinand MAKOUVIA, TOGO,
68. Mrs Ferialle DOULAIN, TUNISIA,
69. Mrs Ilhem ELLOUZE, TUNISIA,
70. Mr Neville, STARLING, ZIMBABWE / SOUTH AFRICA,
71. Mr Terrence MUSEKIWA, ZIMBABWE.



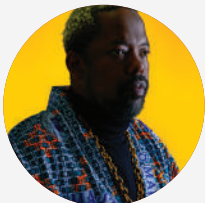
 Mrs Liberty Charlotte Battson,
(Tripe)South Africa




 Mrs Elrie Joubert,
(Tripe)South Africa




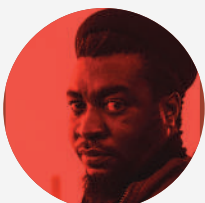
 Mrs Pauline Gutter,
(Tripe)South Africa




 Mr Mo laudi,
South Africa




 Mr Ralph Hugh, Borland,
South Africa




 Mr Mzwaudile Buthelezi,
South Africa




 Mrs Bev Butkow,
South Africa




 Ms Mia Thom,
South Africa




 Mrs Sethembile Msezane,
South Africa



 Mrs Elize Anne Marie Vossгатte,
South Africa



 Mrs Christina Katharina Lokenhoff,
Germany



 Mrs Ana Silva,
Angola



 Mrs Rokia Bamba,
(troubled archives), Belgium



 Mrs Antje Van Wichelen,
(troubled archives), Belgium




 Mr Michael Murtaugh,
(troubled archives), Belgium




 Mr Adonon
Benin




 Mr Didier Viode,
Benin




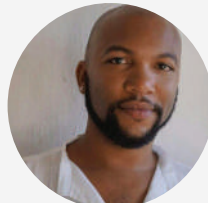
 Mr Roméo Miwekannin,
Benin




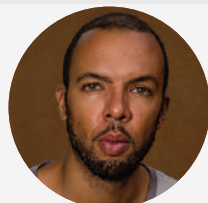
 Mr Lucas Brito Lago,
(Fluxus do Atlantico Sul), Brazil




 M. Adriano MACHADO,
(Fluxus do Atlantico Sul), Brazil




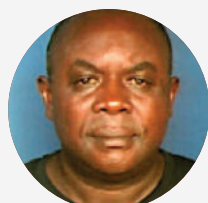
 M. Mario VASCONCELOS,
(Fluxus do Atlantico Sul), Brazil




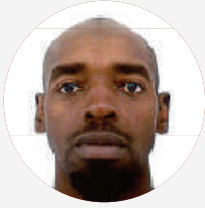
 Mr Grégory M. A. Dabilougou,
Burkina Faso / France



 Mr Hyacinthe Ouattara
Burkina Faso




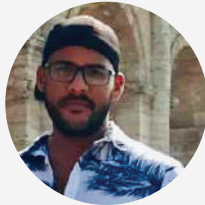
 Mr Hako Hankson,
Cameroon




 Mr Kajero,
Cameroon




 Mr Victor Sonna,
Cameroon




 Mr Javier Castro Riviera,
Cuba




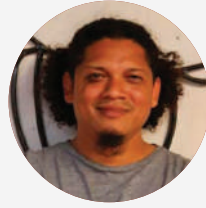
 Mr Roberto Diago Durruty,
Cuba




 Mrs Marianela Orozco,
Cuba



 Mrs Susana P. Delahante Matienzo,
Cuba




 Mr Esterio Segura Mora,
Cuba




 Mrs Rawan Abbas,
Egypt




 Mrs Sherin A. M. A. Elbaroudi,
Egypt



 Mr Yrneh Gabon Brown
USA / Jamaica



 Mrs Marie Forine Demosthene,
USA

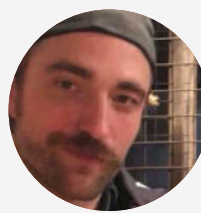


 Mr Olympio,
USA / Togo





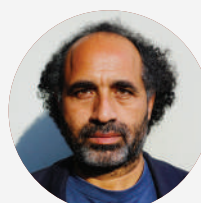
Mrs Adejoke Aderonke Tugbiyele
USA



Mr Emmanuel Tussore,
France



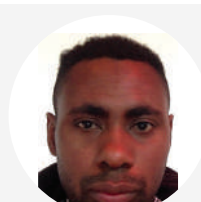
Mr Tegene Kunbi Senbeto,
Ethiopia



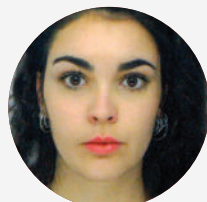
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Great Britain / Egypt



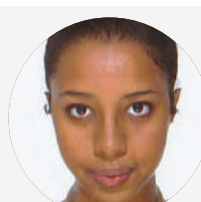
Mrs Beya Gille Gacha,
France



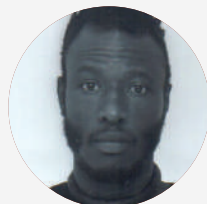
Mr Harun Morrison,
Great Britain



Mrs Hélène Kelhetter,
France



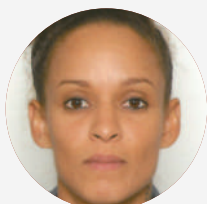
Mrs Adji Dièye,
Italy



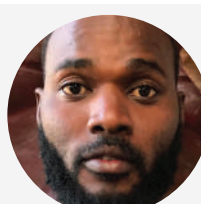
Mr Aboubakry Ba,
Senegal



Mrs Myriam Syowia Kyambi,
Kenya



Mrs Louisa Mathilde Marajo,
France



Mr Dickson Kaloki Nyamai,
Kenya



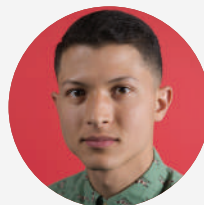
Mr Omar El Mahfoudi,
Morocco



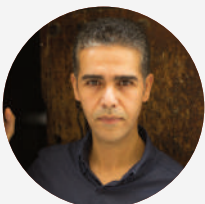
Mrs Immy Mali,
Ouganda



Mrs Laila Hida,
Morocco



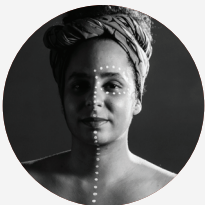
Mr Xavier D. R. De Medina,
Netherlands/Surinam



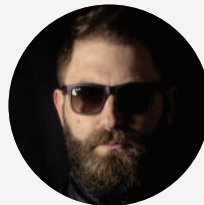
Mr Mohammed Thara,
Morocco



Mr Richard Mark Rawlins,
Trinidad And Tobago Republic



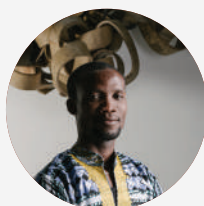
Mrs Lara Sousa,
Mozambique



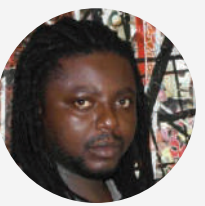
Mr Gilles Dusabe,
Rwanda /Switzerland



Mrs Ngozi Appolonia Ezma,
Nigeria,



Mr Kokou Ferdinand Makouvia,
Togo



Mr Obinna Onyebuchi, Makata,
Nigeria,



Mrs Ferielle Doulain,
Tunisia



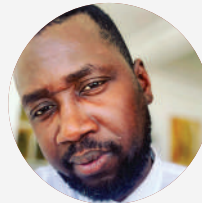
M^{rs} Ilhem Ellouze,
Tunisia



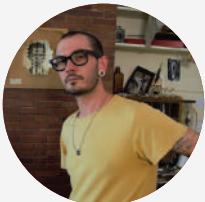
M^r Alioune Diagne,
Senegal



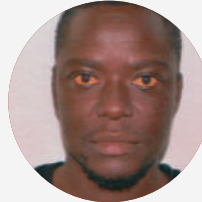
M^r Gorges Ange, Camille,
Seychelles



M^r Modou Dieng,
Senegal



M^r Neville, Starling,
Zimbabwe / South Africa



M^r Mbaye Diop,
Senegal



M^r Terrence Musekiwa,
Zimbabwe



M^{rs} Caroline Gueye,
Senegal



M^r Fally Sène Sow,
Senegal



M^r Abdoulaye Kâ,
Senegal



M^r Omar Bâ
Senegal

THE MAIN EXHIBITION
AND ENTERTAINMENT SITES

- Ancien Palais de justice, located in Cap manuel
- Musée des Civilisations Noires
- Musée Théodore Monod d'Art africain de l'IFAN
- Place du Souvenir
- Galerie Nationale
- Monument de la Renaissance
- Musée Léopold Sédar Senghor
- Mairie de Dakar
- Cheikh Anta Diop University of Dakar
- Maison de la Culture Douda Seck
- Official buildings



1. M^r Amadou Moustapha NDIAYE, Notary, Chairman of the Committee;
2. M^r Soly CISSE
3. M^{rs} Thérèse Turpin DIATTA, Gallery owner;
4. M^r Demba FAYE, Permanent Secretary, the Minister of Culture and Communication;
5. M^r Adama DIOUF, Chairperson Union des associations d'élus locaux;
6. M^r Abdoulaye Racine KANE, Collector;
7. M^r Kalidou KASSE, Artist;
8. M^r Abdoulaye KOUNDOUL, Director of Arts
9. M^{rs} Maguette FATI LOPES, Decorator;
10. M^r Massamba MBAYE, Art Critic;
11. M^s Ndèye Farma MBODJ, Representative, Ministry Finance and Budget;
12. M^r Mauro PETRONI, Artist
13. M^r Sylvain SANKALE, Collector
14. M^r Abraham SARR, Representative, City of Dakar
15. M^r Felwine SARR, Economist
16. M^s Oulimata Fall SARR, Representative, Ministry of Tourism and Air Transport;
17. M^{rs} Marianne Diakhère SENHOR, Artist
18. M^{rs} Aida DJIGO WANE, Economist
19. M^{rs} Marième BA, Secretary General of the Biennale



PARTNERS



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Organisation, Stratégie et Communication Globale

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En face de la Piscine Olympique

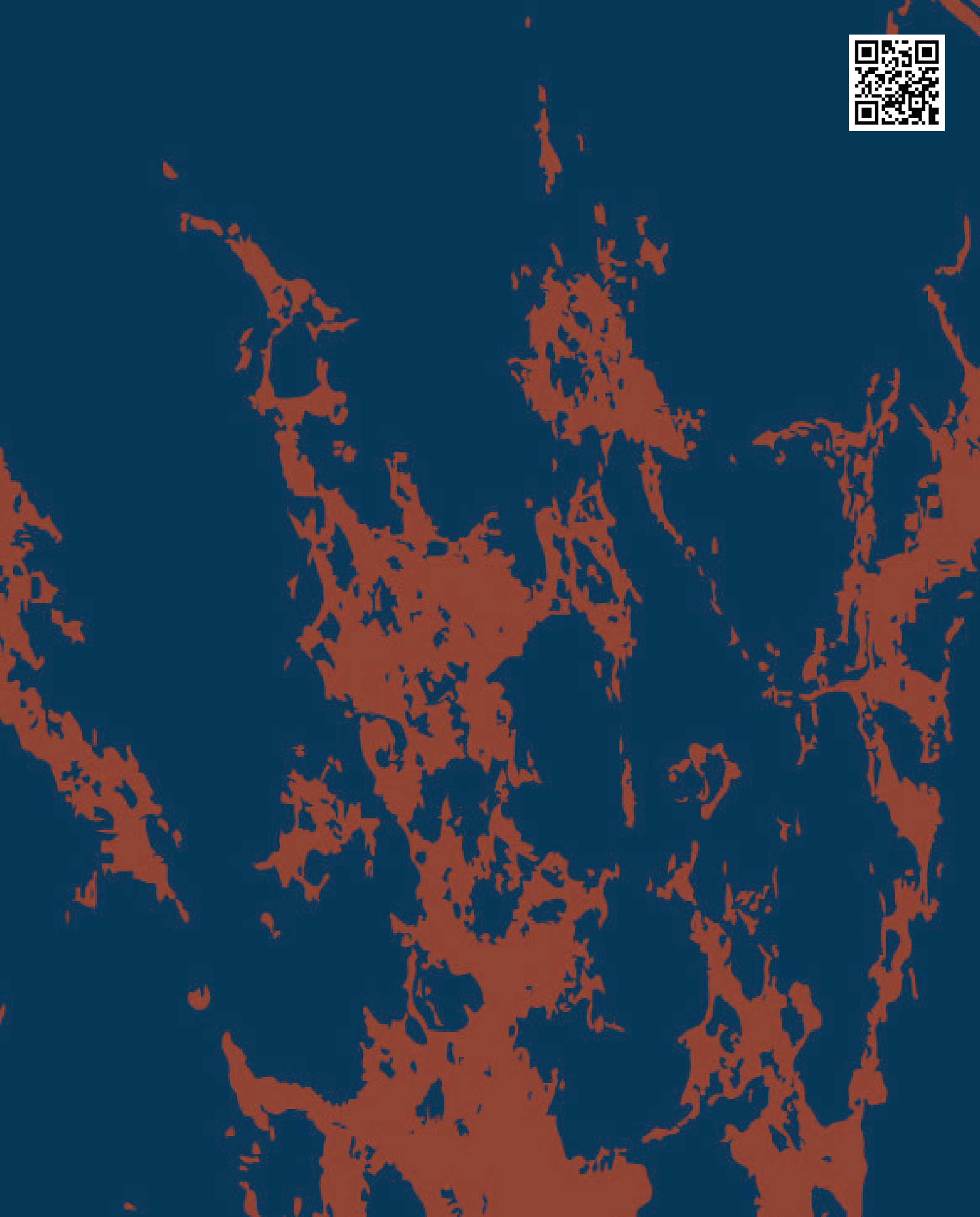
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