



BIENNALE
DE DAKAR

LA BIENNALE DE L'ART AFRICAÏN CONTEMPORAIN



14TH EDITION

~ Ñ DAFFA #

FORGER / OUT OF THE FIRE

19 MAY - 21 JUNE 2022

PRESS KIT

SOMMAIRE

INTRODUCTION	3
ORGANIZATION	7
A WORD OF MR ABDOULAYE DIOP, MINISTER OF CULTURE AND COMMUNICATION, THE REPUBLIC OF SENEGAL	8
A WORD OF PRESIDENT OF THE DAKAR BIENNALE STEERING COMMITTEE	10
THE DAKAR BIENNALE STEERING COMMITTEE	11
A WORD OF THE DAKAR BIENNALE SECRETARY GENERAL	12
TECHNICAL COMMITTEES	13
A WORD OF THE ARTISTIC DIRECTOR	16
PROGRAM OUTLINE	19
THE OFFICIAL INTERNATIONAL EXHIBITION	20
EXHIBITION FOR TRIBUTE TO MASTER ABDOULAYE KONATÉ	22
THE 4 GUEST CURATORS' EXHIBITIONS	23
NATIONAL PAVILIONS	25
SCIENTIFIC SYMPOSIUM	29
ART MARKET AND PROFESSIONAL MEETINGS	31
DOXANTU	34
SPECIAL PROJECTS	35
CARTE BLANCHE TO SOLY CISSÉ	38
CARTE BLANCHE TO MSADS	40
SYNAPSES	41
EDUCATIONAL PROGRAMS AND SCHOOL VISITS	44
CONNECTED VILLAGE	44
MAIN SITES	45
OFF EVENTS	46
THE 2022 BIENNALE PARTNERS	47

INTRODUCTION

The fourteenth edition of the Biennale of Contemporary African Art, originally slated for May 2020, has been postponed to 2022 with the same selection and a slightly revised program. Indeed, long before the Covid-19 crisis, the theme of this Biennale - *Ŋ NDAFFA # - Forger - Out of the fire* - urged us to reinvent our models. The pandemic has only made this approach imperative and the need to rethink it urgent. 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 denotes the dynamics and action of creating, recreating and kneading. It thus refers to the forge that transforms, to 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, for the purpose of creating new forms, textures and materialities, and thereby, a new world. It is in this vein that for its 14th edition, the Dakar Biennale acquires a renewed and modernized visual identity. This development falls within an overall strategy to boost the institution's image, designed to lay the foundations of its communication for the years to come. By anchoring the Biennale in digital technology, strengthening the consistency of its printed media, opening new doors to its programming, and enhancing its professional activities, this strategy aims at opening the Dakar Biennale to new audiences while consolidating its international reach.

This year, the International Exhibition entitled "*Ŋ NDAFFA #*" features fifty-nine artists, including four collectives, from twenty-eight (28) countries around the world - 16 African nations and 12 others in the diaspora. The 2022 Edition will renew the invitation of four (4) international curators.

In addition to the "Grand Prix Léopold Sédar Senghor", a visual arts reference distinction, the Dakar Biennale has enshrined other prizes such as:

- The Senegalese Minister of Culture's Young Creator Prize;
- The International Organization of la Francophonie Prize;
- The City of Dakar Prize;
- The UEMOA Prize for the West African Economic and Monetary Union's eight countries' Best Creator;
- The ECOWAS Integration Prize for West Africa's Best Female Painter;
- The Sculpture Prize awarded by the Association Solidarité Laïque and the Société Coopérative d'Art Contemporain, SCAC Marestaing;
- And a major novelty, the "Ousmane SOW Resale Rights" Prize of the International Confederation of Societies of Composers CISAC's.

The 14th edition of the Biennale brings innovations and keeps track of all previous editions' achievements. The Organizers dared the bet of innovation for a Biennale rooted in the sphere of visual arts, without breaking ties with its inclusive and holistic dynamics.

In addition to the traditional options - the international exhibition and guest curators exhibitions - this edition opens up to new special projects and other surprising “carte blanche” exhibitions and beefs up the environmental events known as “Off” exhibitions with a diversity of artistic offerings throughout Senegal, in relation to the Regional Cultural Centres and in the Diaspora.

The “Senegal and Guest Countries Pavillons” Exhibition (with China and Côte d’Ivoire) is an experience started in 2018 that “reconciled” popular Senegalese visual artists with the Dakar Biennale. This second edition will better leverage the achievements and practical lessons learned from the previous edition.

The “DOXANTU” project intends to re-engage the public and push boundaries so that the Biennale can be discovered everywhere in the Dakar urban space. Select artists will create monumental works “In-Situ” on Corniche Ouest, along the western coastal highway, for improved contribution in urban design and beautification of select sites throughout this coastal highway sports course.

This edition is also an array of new initiatives that propose to bring art into the nooks and crannies of Dakar and upcountry through series of film screenings, a multimedia space, an art market, a scientific symposium as well as professional meetings and educational workshops for young audiences.

The “TERANG’ART” program will raise awareness of art and culture among official partners, parliamentarians, institutional and private decision-makers, as well as diverse other stakeholders. This will be realized through animation contents (movie screenings, gastronomic evenings, etc.) and exhibition of national artists’ and handicrafters’ achievements.

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

Live arts, digital art and literature will also be high on the event's agenda with programs planned around "performances" by urban culture artists, contemporary dance, and the use of digital technologies for "mapping" and concerts with renowned artists to enhance the animation.

The 2022 edition aims to consolidate the previous editions' achievements, in particular on territorial networking, public/private partnerships, communication and animation issues.

The Dakar Biennale is also the "Off" environmental events that capitalize on an average three hundred and fifty (350) projects, with a diversity of artistic proposals throughout Senegal, in connection with the Regional Cultural Centres and in the Diaspora.



The Dakar Biennale's Grand Prix Léopold Sédar Senghor

- 1992 Prize: Mustapha Dimé (Senegal) and Zerihun Yetmgeta (Ethiopia)
- 1996 Prize: Abdoulaye Konaté (Mali)
- 1998 Prize: Viyé Diba (Senegal)
- 2000 Prize: Fatma Charfi M'Seddi (Tunisia)
- 2002 Prize: Ndary Lô (Senegal)
- Prix 2004: Michèle Magma (Democratic Republic of Congo)
- 2008 Prize: Ndary Lô (Senegal), and Mansour Ciss Kanakassy (Senegal)
- 2010 Prize: Moridja Kitenge Banza (Democratic Republic of Congo)
- 2012 Prize: Younes Baba Ali (Morocco)
- 2014 Prize: Driss Ouadhahi (Algeria) and Olu Amoda (Nigeria)
- 2016 Prize: Youssef Limoud (Egypt)
- 2018 Prize: Laeila Adjovi (Benin)

ORGANISATION

The General Secretariat, an administration under the Ministry of Culture, is the organizer of the Biennale of Contemporary African Art. It is responsible for the practical implementation of the guidelines given by the Steering Committee and approved by the Minister of Culture.

The Secretariat General is in charge of the event's financial management and is supported by an Organizing Committee consisting of technical commissions, as well as artistic and technical directorates under its authority and coordination. To this end it is financed by the Government of Senegal and various partners, and is the human, financial, material and logistical resource management body.

Established by ministerial order, the Steering Committee is the body that proposes the general outline of each Biennale edition. It is comprised of independent personalities renowned for their expertise and skills in the field of the Arts. A center for the legitimization of policies vis-à-vis decision-makers and partners, it guarantees the proper organization.



A WORD OF MR ABDOULAYE DIOP,
MINISTER OF CULTURE AND COMMUNICATION, THE
REPUBLIC OF SENEGAL

“The Dakar Biennale enhances creativity in its most beautiful expressions.”

With the fourteenth edition of the Biennale of Contemporary African Art (Dakar), Senegal reaffirms its leading role in promoting and enhancing visual arts.

The Biennale as a major artistic event dedicated to visual arts receives Africa’s largest audience with artists from Africa, its diaspora and other parts of the world as well as art professionals turning out en masse. It is intended to be a major

international professional event devoted to contemporary art where creators, curators, experts, collectors, patrons and other institutions interact.

DAK'ART is at the crossroads of creators from diverse backgrounds, distinct but convergent art fields, spaces marked by continuities, themes that can appeal to a wide audience beyond art practitioners and specialists.

The Dakar Biennale stands out through its assertive and coherent approach of its conception as a showcase of African creativity. Today, by celebrating its 14th edition from May 19 to June 21, 2022, it prolongs and prides itself of being part of the international network of Biennales and Events dedicated to contemporary art. Such sustainability reflects awareness of the ambition and concomitant artistic, scientific, economic, political, social and educational missions of the Biennale, a major local and international event.

Spearheaded by the Government of Senegal, the Biennale remains unquestionably unique in its formula and scope, with exquisite aesthetic offerings and artistic choices, the guarantors of its prestige and reputation. The Government of Senegal is the main contributor to the Biennale (its contribution to the total budget for each edition having leaped from about 36% for example in 2008 to 75% since 2018). The Government has maintained this leading role, planning to allocate an annual 750,000,000 FCFA to the Biennale as of 2020. Additional resources are being mobilized from the national private sector as well as technical and financial partners (TFPs).

That is the importance Senegal devotes to organizing the Dakar Biennale, which has ended up being a platform, a showcase celebrating creativity in its most beautiful expressions.

MASTER MOUSTAPHA NDIAYE,
PRESIDENT OF THE DAKAR BIENNALE
STEERING COMMITTEE

*THE DAKAR BIENNALE,
COMMON TERRITORIES
WITH BUSINESSES*



The fourteenth edition of the Dakar Biennale (Dak'Art 2022) takes a new look at contemporary creation. The economic dimension will not be left out.

Thus the Senegalese private sector intends to fully play its part in an entrepreneurial drive. After gathering nearly 250,000 visitors in 2018 including more than 50,000 from abroad, 11,000 professionals, over 3,000 creators, artists of matter, manufactures, museums, galleries, art centers, houses of excellence, foundations and institutions, the Dakar Biennale has ultimately revealed the whole richness and vitality of its confrontational and publicizing platforms for contemporary art professionals.

In view of this success and fervor, I hereby urge the world of business, our partners, to step up support for artistic creation. By supporting contemporary art, you give your team and families the opportunity to participate in an ambitious cultural project. Mobilization around the Dak'art 2022 projects will be an opportunity to create or reaffirm your company's homegrown dynamic.

In this respect, the economic crisis must lead us to question ourselves and invent new models backed by high added value areas such as art and culture.

The challenge today is therefore to establish an effective and valuable dialogue among artists, audiences, economic stakeholders, legislators, institutions and events. Only by factoring in their proposals, expectations and own means will the Biennale-spearheaded projects embark in a drive of sustainable emergence of the creative industry.

THE BIENNALE OF CONTEMPORARY AFRICAN ART 14TH EDITION STEERING COMMITTEE

1. Mr. Amadou Moustapha NDIAYE, Notary, Chairman of the Committee
2. Mrs. Thérèse Turpin DIATTA, Gallery Owner
3. Mr. Demba FAYE, Permanent Secretary, Minister of Culture and Communication
4. Mr. Philippe Ndiaga BA, Representing the Ministry of Tourism and Air Transport
5. Mr. Soly CISSE, Plastic Artist
6. Mrs. Ndeye Khoudia DIAGNE, Director of Art
7. Mr. Adama DIOUF, Chair, Union of Local Elected Officials Associations
8. Mr. Abdoulaye Racine KANE, Collector
9. Mr. Kalidou KASSE, Artist
10. Mrs Maguette FATI LOPES, Decorator
11. Mr. Massamba MBAYE, Art Critic
12. Mrs Ndèye Farma MBODJ, Representing the Ministry of Finance and Budget
13. Mr. Mauro PETRONI, Artist
- 14 .Mr. Sylvain SANKALE, Collector
15. Mr. Abraham SARR, Representing the City of Dakar
16. Professor Felwine SARR, Economist
17. Ms. Marianne Diakhère SENHOR, Artist
18. Ms. Aida DJIGO WANE, Economist
19. Mrs. Marième BA, Dakar Biennale Secretary General

MRS MARIEME BA, BIENNALE SECRETARY GENERAL



*“Dare innovate and
push boundaries”*

The Biennale of Contemporary Africa Art 2022 Edition once again promises to reveal to its audiences all the quintessence and creative force of the selected artists, the originality of its general program, the values of resilience and the dynamism of art and crafts.

Indeed, long before the advent of the Covid-19 crisis, the theme of this Biennale urged us to reinvent our models, and the pandemic has made only the need to think this approach imperative and urgent. The world's new geopolitical structures are redrawing the maps and tend to rebalance forces. In this context, African States are experiencing contradictory internal dynamics. The Dakar Biennale's next edition is slated against this backdrop of transition to a new order, inviting us to forge a new world.

In this vein, the Dakar Biennale - for its 14th edition - has acquired a visual identity renewed and modernized. This development falls within an overall strategy to revitalize the institution's image, designed to lay the foundations

of its communication for the years to come. By anchoring such image in the digital world, it beefs up the consistency of its printed media, opens new entries into its programming and leverages its professional activities.

The Dakar 2022 Biennale embodies the challenge of resilience and a keen desire to sustain an event against the backdrop and implications of the COVID-19 health crisis. Forged by the success of its thirteen previous editions and the excitement of an ever-growing audience, the Dakar Biennale is the rendezvous inscribed in a committed network of contemporary creation, with which it establishes fruitful synergies.

Resolutely looking to the future, the Dakar Biennale will once again unveil the excellence of know-how exalted through a remarkable artistic approach marked by a state-of-the-art logistics and data collection system. This is part of the full realization that concrete and reliable data are necessary for cultural policy-making.

TECHNICAL COMMITTEES

Reception, Accommodation and Local Transport, Committee

Partnerships and Economic Development Committee Educational

Programs and School Tours Committee

OFF Events Committee

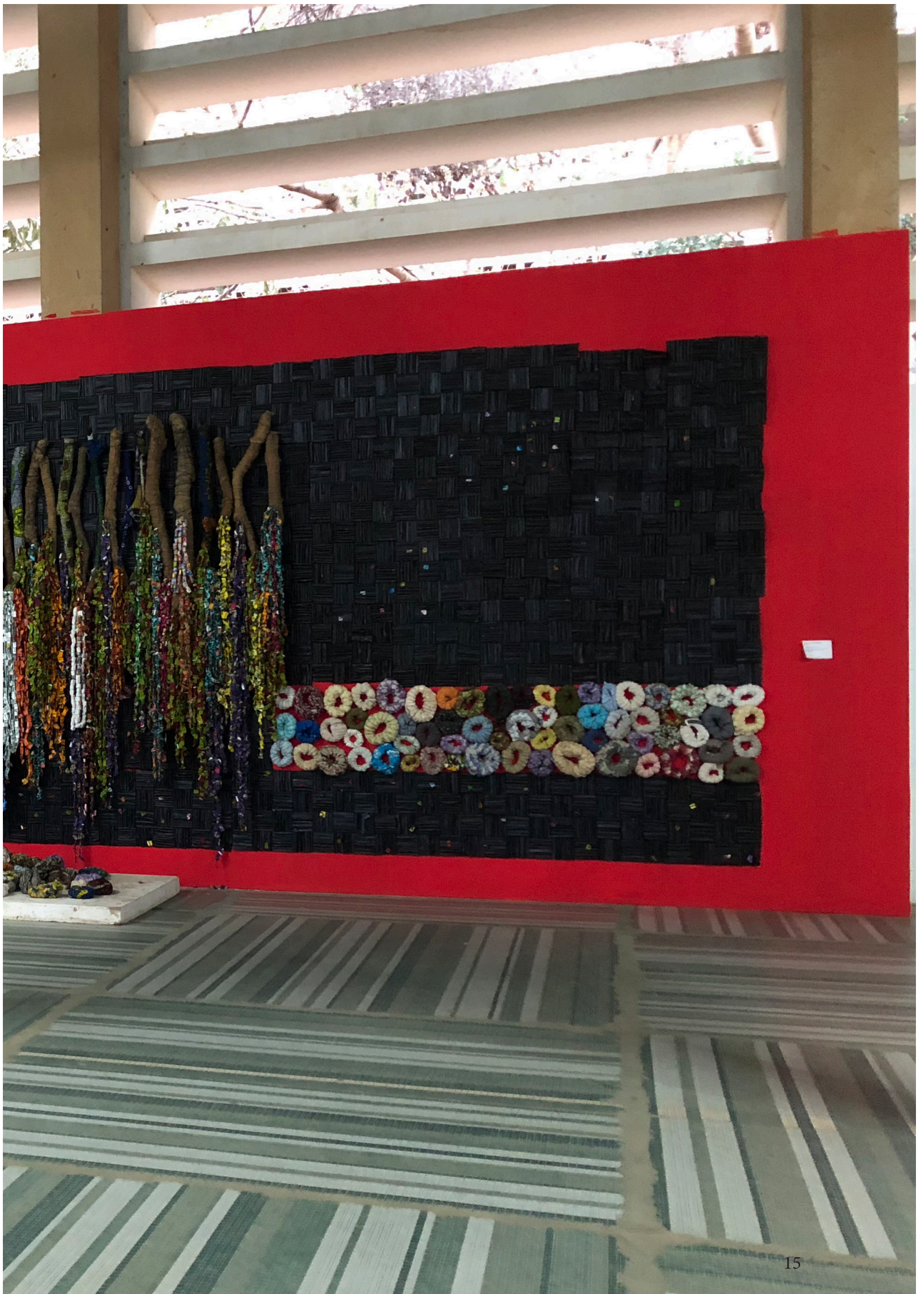
Animation and Biennale Village Committee

Scientific Meetings Committee

Security and Safety Committee

Finance Committee





DR. EL HADJI MALICK NDIAYE, FOURTEENTH EDITION ARTISTIC DIRECTOR

RESUMING THE INITIATIVE



By alliterating its title, the next Biennale is projected into a movement that upholds its vision of the same while being other. While maintaining the original idea of the fourteenth edition, the Biennale illustrates a translated and parallel world following the Covid-19 pandemic. The pandemic narrative has raised multiple questions related to respect for nature and the autonomy of African societies. The crisis came amid social and artistic activism both in terms of the need to give birth to a new world to close the imbalance, and to heal the psyche of a humanity that racism has constantly gangrenized, following the public assassination of George Floyd. However, this 2022 edition of the Biennale does not focus on the coronavirus pandemic, its discourse remains unchanged. Indeed, long before the advent of the Covid-19 crisis, the theme of this Biennale urged us to reinvent our models, and the pandemic has only made

the need to think this approach imperative and urgent.

The world's new geopolitical structures are redrawing the maps and tend to rebalance forces. In this context, African States are experiencing contradictory internal dynamics. Civil societies' activism for increased justice and fair sharing of resources, emerging citizen consciousness, advocacies for knowledge revision, the call for monetary autonomy and a revaluation of heritages, multifaceted green and social challenges place the African continent at the threshold of new questionings. In a non-exhaustive list of these parameters, which necessarily act on ongoing reconfigurations, it seems useful to voice the demands of youngsters who are increasingly arming up with technologies and warranting greater consideration. The Dakar Biennale's next edition is slated against this backdrop of transition to a new order, urging us to forge a new world.

ĩ NDAFFA# therefore states two imperatives: Refusing form as given and Forge the still shapeless senses.

Refusing form as given - The verb Forge denotes the transformation of matter, metal most often. This means that forging has a significance that has now fallen into oblivion: create, imagine and invent. Twisting resistant material to transformation that changes its shape and significance is what the theme of this edition urges us to. Of course, we are invited to epistemic disobedience and subversion of used models.

ĩ Ndaffa# sounds like an exhortation to create a new common destiny, a future together at a time when the world is curling in its identities and peculiarities, and several states behind their walls and nationalism.

ĩ Ndaffa# takes on its full significance at the Dakar Biennale, which is in a transitional phase, like the African continent, which has become the place of possible futures.

Forging the still shapeless senses - Africa is the continent which mastered the transformation of iron long before Europe and its industrial revolution. This loss of initiative was a surrender of knowledge and science. The invitation to the forge is symbolically that of a resumption of initiative. Moreover, in our societies, the act of forging has often been associated with a whole mystery that relates to dark forces and magic. There is of course the idea that knowledge mastered by a third party operates and transforms the world, helps us manage our environment and provides us with “miraculous weapons”. The alchemy of material here is that of gray matter and reflection. It is therefore tantamount to rediscovering unknown sciences, powers and energies, exhuming wealth and exploring the knowledge deposits of the African continent, revisiting its archives and shaping new cognitions.

It is therefore about building new bodies of knowledge and know-how that integrate African readings of the world as well as those of other geographical and cultural areas, toward forging shared tools that can help us meet contemporary challenges as well as the constantly renewed construction of a significance that enables us to understand the world's whole complexity. In the face of such challenges, artists and grammars of contemporary African creativity have an essential role to play. The critical and theoretical dimension of artistic images and signs of fiction must be better analyzed in the process of a new forge of bodies of knowledge. This alchemy will help us better establish the scientific contribution of contemporary artistic imagery. To this extent, the work of art establishes another relationship to knowledge at a time when digital technology has developed to the point that it has transformed our habits and thinking and is changing the very concept of culture.

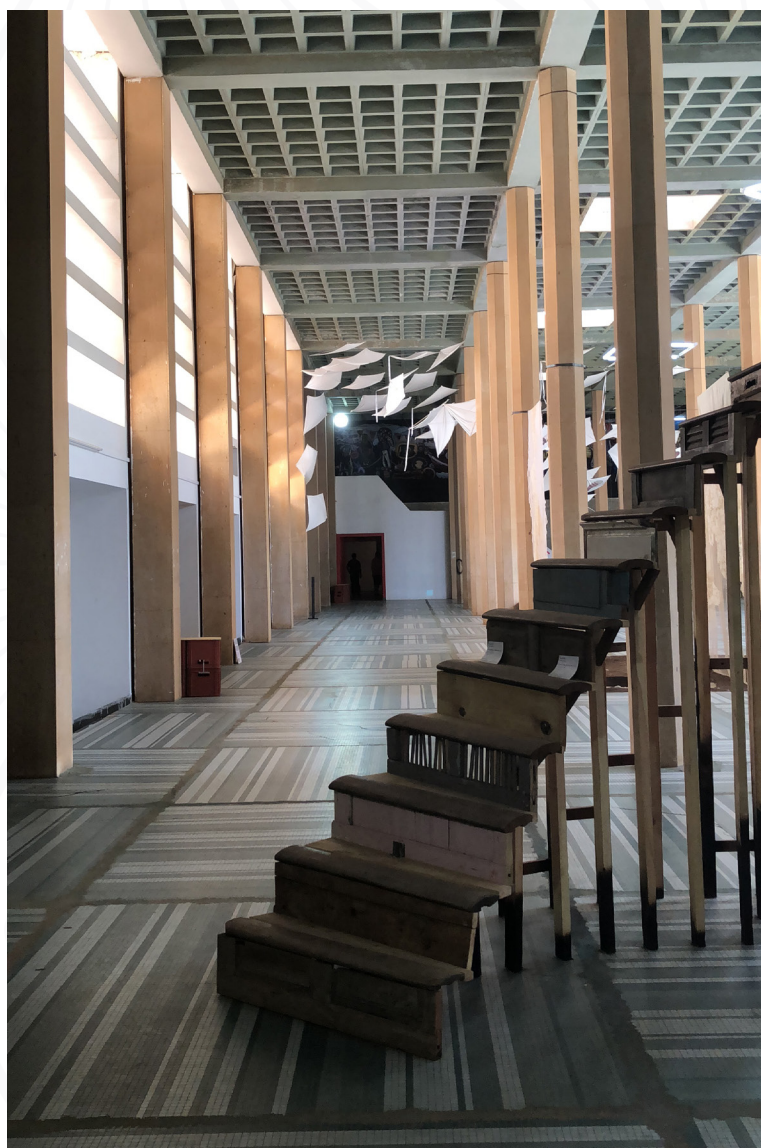
Drawing on African sources and knowledge, revisiting forms of endogenous knowledge, negotiating representations of the world at the local level, factoring in the local knowledge heritage in history and the appreciation of aesthetic objects are all postures to explore in order to forge new methods of history and art in Africa. History is the fruit of a forge, because time is metal to model. Writing history means re-entering the forge. This Biennale urges us to forge new mythologies and revise our research protocol as well as how we apprehend reality.

PROGRAM OUTLINE

THE OFFICIAL INTERNATIONAL EXHIBITION

To catch the eye of the International Selection Committee, the 59 visual and collective artists selected for the official international exhibition had to come out with the big game. The selection criteria were very demanding, and include the relevance and power as well as the diversity of the proposal including medium and genre.


The geographical distribution is also fairly balanced. For example, 14 visual artists are representing West Africa, 12 creators Southern Africa, 6 visual artists North Africa, and 6 artists East and Central Africa, which a Seychelles creator will fly the Indian Ocean flag. The diaspora will not be left out, bringing 19 creators.



In their offerings, the 59 artists and collectives capture the theme of Dak'art 2022 "Ĩ Ndaffa #/ Forg-er/ Out of the fire" in a beautiful range of forms of expression and mediums: drawing, installation, painting, photography, sculpture, sound, weaving/textile, video.


The Official International Selection's most prominent countries are South Africa (8 artists), Senegal (7 visual artists), Cuba (5 creators), France, The United States (4 artists). Benin and Cameroon will bring 3 artists each. Two artists each represent the Kingdom of Morocco and Tunisia.



 M^{rs} Liberty Charlotte Battson, (Tripe)
South Africa


1



 M^{rs} Rokia Bamba,
(troubled archives), Belgium

11



 Mr. Javier Castro Riviera,
Cuba

21



 Mo laudi,
South Africa


2



 Mr. Adonon
Benin


12



 Mr. Roberto Diago Durruty,
Cuba


22



 Mr. Ralph Hugh, Borland,
South Africa


3



 Mr. Didier Viode,
Benin


13



 M^{rs} Marianela Orozco,
Cuba


23



 Mr. Mzwaudile Buthelezi,
South Africa


4



 Mr. Roméo Miwekannin,
Benin


14



 M^{rs} Susana P. Delahante Matienzo,
Cuba


24



 Bev Butkow,
South Africa


5



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


15



 Mr. Esterio Segura Mora,
Cuba

25



 Miss Mia Thom,
South Africa

6



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


16



 M^{rs} Rawan Abbas,
Egypt



26



 M^{rs} Sethembile Msezane,
South Africa


7



 Mr. Hyacinthe Ouattara


17



 M^{rs} Sherin A. M. A. Elbaroudi,
Egypt


27



 M^{rs} Elize Anne Marie Vossгатte,
South Africa



8



 Mr. Hako Hankson,
Cameroon


18



 Mr. Yrneh Gabon Brown
 United States / Jamaica


28



 M^{rs} Christina Katharina Lokenhoff,
Germany

9



 Mr. Jeanne kamptchouang
Cameroon


19



 M^{rs} Marie Forine Demosthene,
United States


29



 M^{rs} Ana Silva,
Angola



10



 Mr. Victor Sonna,
Cameroon

20



 Mr. Olympio,
United States / Togo 


30



 Mr. Tegene Kunbi Senbeto,
Ethiopia

31



 Mr. Mohammed Thara,
Morocco


41



 M^{rs} Caroline Gueye,
Senegal


51



 M^{rs} Beya Gille Gacha,
France


32



 M^{rs} Lara Sousa,
Mozambique


42




 Mr. Abdoulaye Kâ,
Senegal

52




 M^{rs} Hélène Kelhetter,
France



 Mr. Aboubakry Ba,
Senegal

33



 M^{rs} Ngozi Appolonia Ezma,
Nigeria,


43



 Mr. Fally Sène Sow,
Senegal


53



 M^{rs} Louisa Mathilde Marajo,
France

34



 Mr. Obinna O nyebuchi, Makata,
Nigeria,


44



 Me. Gorges André, Camille,
Seychelles

54



 Mr. Emmanuel Tussore,
France

35



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

45



 Mr. Kokou Ferdinand Makouvia,
Togo

55




 Mr. KAREM Ibrahim,
Great Britain / Egypt



36



 Mr. Gilles Dusabe,
Rwanda / Switzerland

46



 M^{rs} Feriella Doulain,
Tunisia


56



 M^{rs} Adjì Dièye,
Italie

37



 Mr. Omar Bâ
Senegal

47



 M^{rs} Ilhem Ellouze,
Tunisia


57



 M^{rs} Syowia Kyambi,
Kenya


38



 Mr. Alioune Diagne,
Senegal

48



 Mr. Neville, Starling,
Zimbabwe / South Africa




58



 Mr. Dickson Kaloki Nyamai,
Kenya

39



 Mr. Modou Dieng Yacine,
Senegal


49



 Mr. Terrence Musekiwa,
Zimbabwe


59



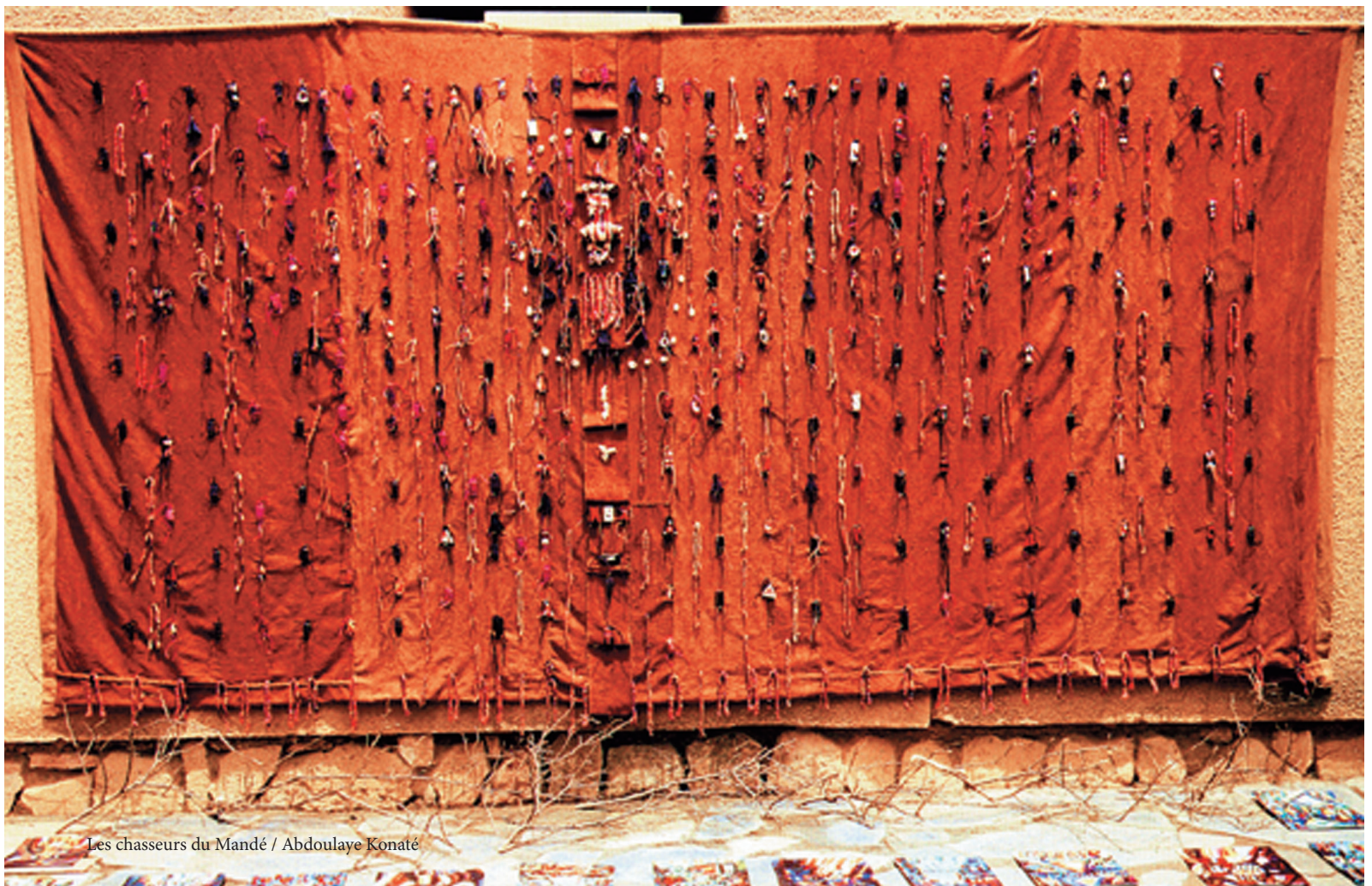
 M^{rs} Laila Hida,
Morocco

40



 Mr. Mbaye Diop,
Senegal

50



Les chasseurs du Mandé / Abdoulaye Konaté

TRIBUTE TO ABDOULAYE KONATÉ, THE STUFF OF A MASTER

A Master, the Malian visual artist undoubtedly is. The 14th edition of the Dakar Biennale will pay tribute to Abdoulaye Konaté, winner of the 1996 Grand Prix.

With a meaningful look, art critic and historian El Hadji Malick Ndiaye analyzes the work of Abdoulaye Konaté, who stands out by the use of fabric as a preferred material enhanced by a reinvented pictoriality.

Regarding his approach, two lines of force cut across Konaté's work: aesthetic and socio-political forces, Ndiaye noted. "On the one hand, aesthetics results from work on matter. The artist's dexterity lies in his ability to play with and give textile reliefs and shapes, with graduating colorings that suggest movement by the mere shades of colors," the Dakar Théodore Monod Museum Curator observed. Brainstorming further, he said "His compositions show subtle chromatics in how pieces of fabric are arranged and the presence of important reliefs thanks to integrated objects. The minimalist regularity of the broken bands introduces the formation of volumes and creates optical effects that sometimes come in a series of abstractions".

From a socio-political point of view, Abdoulaye Konaté's work is marked by a profound humanism that lies in his ability to name cultural, social and political relations, Ndiaye observed. At this level, the suggestive power of his titles makes his works singular, becoming an introspection of History and Memory, the art historian noted.

For El Hadji Malick Ndiaye, the works of Abdoulaye Konaté are scores of human drama and collective unconsciousness suggesting the evils of mankind and their difficulty forging a common destiny together.

Location: Former Palais de Justice (Courthouse) located at Cap Manuel

THE 4 GUEST CURATORS' EXHIBITIONS

The Guest Curator Program is a snapshot of a range of projects that support the Biennale's general concept while being free from the Artistic Directorate. Each guest curator selects the artists of their choice and independently develops their projects. Thus, designed in the form of wings of the Great International Exhibition, they will extend the Biennale's scientific concept. However, while these projects complement the International Exhibition, they are intended to further open the Dakar Biennale by expanding its demonstration protocols and focusing on certain specific geographical areas. Indeed, the guest curators' exhibits help focus speech on a variety of subjects, which their scope transcending the Biennale's geographical contours.

Location: IFAN Theodore Monod Museum of African Art

PRESS KIT



MRS GREER ODILE VALLEY

Greer Odile Valley est doctorante en études d'histoire de l'art à la Michaelis Greer Odile Valley is an Art History PhD student at Michaelis School of Fine Art and a Durban University of Technology Visual Studies lecturer. She is currently a member of the South African Arts Initiative (ASAI) Board of Directors. Her research and practice interests focus on conservational practices in institutions and exhibition areas dealing with African colonial histories. In 2018, she was a curator at the Institute for Creative Arts (ICA) and recently selected for the position of Modern Art Histories Fellow in and across Africa, South and Southeastern Asia (MAHASSA) 2019-2020.

Greer is a visual arts, architecture and design specialist.



MRS LOU MO

After studying art history and biology, Lou Mo worked in museums, an auction house and an international gallery in Canada and France. She is particularly interested in topical issues such as the Diaspora, identity and perception through contemporary art, particularly in Asia and other regions traditionally considered outside the major hubs. Originating from Montreal, she lives and works in Taipei as an independent curator.



MRS NANA OFORIATTA AYIM

Nana Oforiatta Ayim is a writer, filmmaker and art historian. In her work, she seeks to understand the various relativities of cultural contexts and to give a voice to such understanding. She is the Director of the ANO Institute of Art and Knowledge, through which she launched a pan-African cultural encyclopedia and mobile museum project that travel to, collect and exhibit material culture in communities, thus creating a discourse on narratives, memory and value. She has directed several films at the crossroads of fiction, travel narrative and documentary, which have been shown in museums such as the New Museum, Tate Modern and LACMA.



MRS SYHAM WEIGANT

Syham Weigant est diplômée en Arts appliqués et en Syham Weigant is an Applied Art and Political Science graduate. After a cosmopolitan journey between cultural institutions and publishing houses, she has devoted herself to writing and research.

She wrote for the Diptyk magazine from 2008 to 2017 and then headed the programming of La Galerie 38 from January 2020 to May 2021. At the same time, she designs, directs and produces various cultural objects: Fine books and catalogues, exhibitions and artist projects, as well as defining and programming contemporary art spaces and events.

NATIONAL PAVILIONS

The guest country exhibitions, known as National Pavilions, include those of Senegal and two countries invited by the Government of Senegal, namely the People's Republic of China and the Republic of Côte d'Ivoire. The Senegal Pavilion is a polymorphic and constant space that regularly provides insight into the development of the contemporary art scene. The program is an open window on the host countries' creativity, showcasing their dynamism while being a space for dialogue and brotherhood around contemporary creativity. The guest countries nominate a curator who deploys his/her selection around a speech that is independent from the Artistic Directorate. These exhibitions confirm the Biennale's role as an international platform, giving the public an additional opportunity to appreciate the heterogeneous work of certain national scenes.

Location: Musée des Civilisations noires de Dakar



SENEGAL PAVILION, MASSAMBA MBAYE, CURATOR



"Loositoo, it is the wooden bundle that sustains the flame and renews the cycle of life. There is a potential latency that gives significance to our universalization for one is essentially world. All humans, we are."*

Loositoo, the bundle of offerings that revives memory

This quotation from writer Birago Diop (-extract from the book *Tales of Amadou Koumba*, Paris: Présence Africaine, 1961, p. 3,) has a singular resonance in the current context.

Plastic creation will feature among the Senegal Pavilion's attractions during the 14th edition of the Dakar Biennale. Led by exhibition curator Massamba Mbaye, this year's theme is Loositoo, which means "bundles of wood" in Mandinka language. According to the art critic, the idea is to bring the Dakar Biennale's generic project into line with this curatorial proposal.

With Loositoo, it is the bundle of wood that sustains the flame and renews the cycle of life, Mbaye said. There is a potential latency that gives significance to our universalization, for the one is essentially world. All humans, we are" the Exhibition Curator noted.

In this vein, art is a posture of memory, he believes. In Mbaye's opinion, it is by pooling memory that a nation (in a permanent making) becomes a state homothetic (geometric transformation by enlargement or reduction).

Thus, according to Mbaye, Loositoo is first of all projected to a common geographical area. The Exhibition Curator states that the Senegal Pavilion is "a form of aesthetic representation of a geography of one as a constantly renewed project". With 21 visual artists, the project comes with multiple approaches: cybernetic, dreamlike, prospective, ideal, idealized, memorial, emotional, sensory, relative, political, gymnical, geopolitical, historical... as many pieces of apparently dead wood.

According to Mbaye, Loositoo is also a window on who we really are, how we relate to the world and what we are becoming.

CÔTE D'IVOIRE PAVILION, HENRI N'KOUMO, CURATOR



“Forging the Mediterranean”

New writings of Ivorian Art

The urgent conversations of Côte d'Ivoire's artists tend towards reinventing humanity. According to them, one of the main ways to achieve this is to re-humanize the Mediterranean, that symbol of our society made of barbed wire. “Forging the Mediterranean” – not in a dream, but with the strength of creative hands. Forge it in the fold of works speaking to the hearts, then engage it in a new destiny, far from the sacrificial rites of the shipwrecked - “We must demand that it be beautiful again, this Mediterranean which speaks of the ugliness of borders and which keeps the memory of brothers shipwrecked!” Jems Kokobi claims.

Exhibitors deliver artifacts won by a requirement of denunciation, of profession of human identity. It requires them to stand in front of history and, as officials, to hoist on the decks those who are denied the winds of the high seas.

CHINA PAVILION, YUE JIEQIONG, CURATOR



China sublimates harmony in diversity

China is at the forefront of the international art market. The Middle Kingdom is a guest country alongside Côte d'Ivoire. For the 14th edition of the Dakar Biennale, the China Pavilion will highlight a concept around Transitional Energy/Active Energy. Headed by Curator Yur Jieqiong, the China Pavilion takes active and transitional energy as the concept of pure conservation. According to Jieqiong, the transition comes from quantum physics, which refers to the momentary evolution of a quantum object.

The China Pavilion implements this concept to present the perception and opportunity of contemporary Chinese art in a globalization and localization context. And this is effected through the presence of a dozen Chinese visual artists.

The curator notes that the Chinese individual artist's transition reflects that of the cultural community he or she represents. Yur Jieqiong finds that Africa and China share a unique wisdom, humanity, life and death.

The Curator pledges that China will present the cultural vision of "Harmony in Diversity", coexistence and prosperity.

SCIENTIFIC SYMPOSIUM



CREATION, BODIES OF KNOWLEDGE AND CONTEMPORARY AFRICAN ART

The exchange meetings are part of the general theme of Dak'art 2022

“Ĩ NDAFFA#/FORGER/OUT OF THE FIRE” - Ĩ NDAFFA is inspired by I NDAFFAH, which - in Serer language - invites to the forge. The term captures both freedom to transform and the multiple possibilities of creating. The alchemy of the forge and the transformative action that leads to a new stage is thus suggested. Also, the 2022 edition of the Dakar Biennale urges us to transmute concepts and found new meanings. Forging refers to the act of transforming a piece of matter, metal most often, and in several languages, it once meant what has fallen into oblivion today: create, imagine and invent. It is therefore about building new plastic writings, new knowledge and know-how, which integrate African readings, in order to forge looks and tools that can help us meet contemporary challenges and thus lead to the constantly renewed construction of a significance enabling us to better understand the world's complexity. To this end, the following issues will be explored during the 2022 Dakar Biennale's Exchange Meetings:

1. Grammars of Creation, Knowledge Deposits and Discontinuities in African Contemporary Art

Forging new approaches to the 21st century history of art means reconsidering the contexts where its underlying knowledge emerged. African cultural histories have not sufficiently informed the appreciation of contemporary art aesthetic objects. Drawing on the sources of - and integrating the representations of the world by - African aesthetic knowledge would pave the way for new methodologies and enrich the doctrinal body of art history. It is also about rethinking and therefore reorganizing the traditional temporalities related to art history by integrating composite non-linear times of African historiography therein. In short, it is about analyzing the contribution of African contemporary art in the history of art.

2. Building an African Archive

Why build an African archive? How to build it, with a view to what? Generally, the role the archive is to preserve more keeping track of the past and memory of societies. The archive issue will be considered here with a view to building an archive for the future. More than keeping track of and preserving the past from the outrages of time, it is also about considering the archive as an artifact the germination power of which affects present and contributes in building future times. Besides, it will be about questioning - through its artistic productions - the relationship of African societies to memory and oblivion, and the way in which the archive is made alive by an oblivion-conscious art. By consenting to the obsolescence of part of the cultural matrix, the said art makes room for creativity and inventiveness.

3. Heritage and Human Rights

The African heritage restoration debate has concurred with several events that have marked news reports in recent years, including one on the place of statues and monuments in public space that has arisen in South Africa (Rhodes must fall), the United States, and Europe, where colonialism figures are still strongly represented in public space. The shadows of racism and police violence in the United States (George Floyd death & Black Lives Matter Movement) have once again spread, which is linked to the necessary deconstruction of the discourse matrix and racism imaginary. All this interrogates the status and role, constitution and selection of heritage in light of history. Heritage, social justice and human rights are being increasingly close. Beyond demanding freedom to dispose of objects created by one's culture and ancestors, the debate on restoring African cultural property asserts the right to decide on signs and symbols represented in memorials places, as well as on the meanings and significance intended to be promoted, for example by avoiding those that express racism-glorifying speeches. To what extent are these debates a sign of an evolution of the heritage notion, with its meaning being increasingly linked to social issues and human rights, as well as to the desire to change worlds by working on symbols, speeches and representations as well as their psychological effects, and the plurality of historical events meanings?

ART MARKET AND PROFESSIONAL MEETINGS



DAKAR INTERNATIONAL ART MARKET - MIAD -

Alongside aesthetic concerns, those relating to the art economy, art trade, and art relationship to world economy will also be high on the Dakar Biennale's agenda.

Furthermore, part of the Biennale is the first official edition of the Dakar International African Art Market (MIAD) slated on the Monument of African Renaissance site, following the edition held in 2016 by visual artist and project's initiator Kalidou KASSE. The MIAD aims at helping build a fertile environment where works of art are traded in physical and digital places, an environment open to the whole world. The Monument of African Renaissance site will be a place for exhibition and sale of works by artists from several countries (Senegal, France, Morocco, USA, Jamaica, Nigeria) and for networking.

The site will also host the "Professional Meetings" discussing critical issues such as culture financing, the African art market, the impact of COVID-19 on the visual art sector, as well as intellectual property rights attached to works.

The International Art Market Curator: Kalidou KASSE.

INTRODUCTION TO THE PROFESSIONAL MEETING TOPICS

The AFRICAN ART MARKET

The notion of African art market, as we know, is controversial. Palpable, stammering reality or fantasy? Opinions are divided among these standpoints like all the shades of grey between black and white. It is a sign that we are not faced with an obvious eye-catcher. The Dakar Biennale of Contemporary African Art will be an opportunity, among the greatest, to discuss these aspects. Artists, scholars, merchants, antique dealers, exchange dealers, brokers, collectors, etc. will be invited to “argue on the issue”, to use late President Senghor’s endeared phrase.

COVID-19’S IMPACT ON VISUAL ARTS CREATIVITY

The COVID-19 pandemic has forced art market players into internet-based trade as a matter of urgency. Behaviors have thus been transformed in a sustainable manner, plunging the art market into a deep transformation.

To understand these changes at the global level, we will draw on the work of UNESCO, WIPO and CISAC. We will also hear testimonies on national experiences, notably from Senegal. Representatives of all the above-mentioned institutions will co-facilitate these discussions.

INNOVATIVE AND CREATIVE CULTURE FINANCING MECHANISMS IN WEST AFRICA

The proposed platform aims at creating a framework for exchange between the West African donor ecosystem and all cultural stakeholders on the challenges and prospects of cultural financing in West Africa, but also to brainstorm on innovative and creative mechanisms to revitalize culture financing on the continent.

The exchanges will be organized around the following themes:

- What successful financing mechanisms will inspire the culture financing system in Africa?
- What is the role of governance and the Africa’s private sector in cultural financing?
- How to further support the sustainability and resilience of West Africa’s cultural and creative industries?

This high-level panel discussion on arts will gather the AWA program (ACP-EU Culture Program) beneficiaries. Much emphasis will be placed on discussions, with concrete contributions and recommendations.

VISUAL ARTISTS RIGHTS

A work of art is certainly of value. The word value, however, is not unambiguous. Having an artistic, intellectual, moral, social value etc. does not automatically confer

market value on a work of art. Intellectual property rights contribute in manufacturing the market value of the work of art. By which mechanism? Experts from WIPO, CISAC, ADAGP and SODAV will share eye-opening answers thereto. This edition will mainly focus on issues related to:

- Reprographic rights;
- Private copying remuneration rights;
- Resale rights;
- Visual arts contractual law;
- Collective Management;

MONEY LAUNDERING AND THE ART WORLD

The vulnerabilities of the art market make it a propitious money laundering and terrorist financing (ML/TF) vehicle. The internationalization of flows, cash payments, the online sales-induced opacity, the highly speculative nature of the art market, are all factors that contribute in this criminal drift.

The art market in Senegal, like almost everywhere in the world, is little aware of these issues, which are of critical importance. Doctor of Law and Consultant Sylvain Sankalé will introduce the topic.

REFLECTIONS

Under the aegis of the Ministry of Culture, consideration could be given to creating a support facility tasked with providing artists, merchants and collectors with services and assistance to secure transactions. Services offered would be many and could mainly include the following:

- Providing legal advice for setting up of institutions, preparing contracts, among others;
- Supporting stakeholders, artists and merchants with their administrative procedures;
- Supporting merchants with their digital exhibitions and entry into the circuit of international events (fairs, etc.), including by providing insurance, transport or any other types of services;
- Advising and making proposals to public authorities.

Professional Meetings Coordinator: Abdoul Aziz DIENG.

DOXANTU

The Doxantu project was initiated as part of the Dakar Biennale to unveil the full potential and help clean up the space of Corniche Ouest (along the Western coastal highway). In Wolof language (one of Senegal's languages), Doxantu means stroll. Doxantu is a project that urges artists to produce monumental works of art along the Directorate of Customs to Porte Mermoz road segment. Several spaces will be delineated by a series of works (sculptures, installations, design). This spatial development project includes resting, catering and refreshment areas. Landscape spaces will also be created in a dual spirit of inclusion of florists operating along the sports course and of socialization as a space dotting of the scenery.

Doxantu is an plea for increased presence of art in public space. The project brings down the walls of galleries and museums, and moves the artist's workshop into the street. It removes gesture that requires that citizens push a door to access creative work. It experiments value judgments that dethrone urban dwellers' beliefs related to the artistic fact by breaking their elitist imaginary vis-à-vis art. It tests new methods of demonstration and offers multiples perspectives of reading a work. It questions the true meaning of creation in our contemporary societies the visibility and cultural consumption modes of which must be reviewed and criticized. Doxantu is an ode to Dakar, a creative city.



SPECIAL PROJECTS

TEG BET GESTU GI EXHIBITION

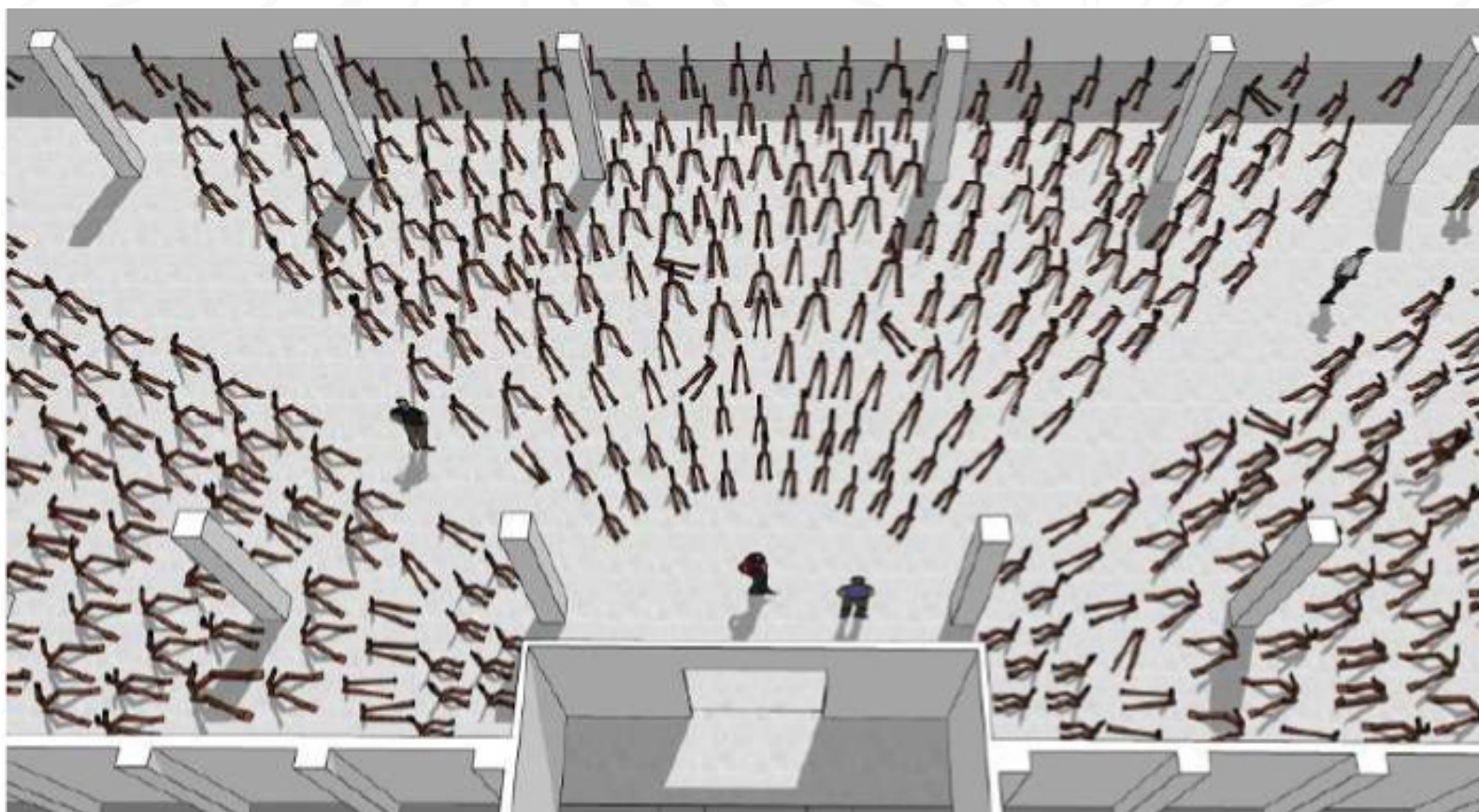
THEODORE MONOD MUSEUM, A LABORATORY OF NEW IMAGINARIES



It is a highly meaningful curatorial project. In its proposal, TegBëtGëstuGi stimulates the metamorphic life of objects. The museum, a rhizomatic and living organism, asserts its transformative potential, its contribution to metamorphosis, metabolism, new potentialities. A space for the production of forms, knowledge, new imaginaries, speculations for the future - which re-interrogates its history, methods, sceneries, uses, role within the city - it brings out unheard of proposals inviting us to reflect on the future of communities. Cultivating vitalities and

encounters, it focuses attention on births. Teg bët gëstu gi - means is the wolof for seeing - or setting eyes on - research. Made during residencies for the most part, the works of guest contemporary artists (Hervé Youmbi, Ibrahima Thiam, Uriel Orlow, Alioune Diouf, Patrick Bernier/Olive Martin/Ousmane Ka, Vincent Meessen, François Knoetze, Mamadou Khouma Gueye) combine with the historical collections of the Cheikh Anta Diop University of Dakar Fundamental Institute of Black Africa Theodore Monod Museum of African Art. Bordering on several worlds, histories and conflicts, these sensitive collections are now the gist of renewed historical research and provoke complex debates, particularly related to their colonial past; they become cultural magnets around which narratives are reconfigured. With their forms, aesthetics, devices, the contemporary works of the exhibition contribute in testifying to sub-Saharan Africa's cultural and artistic richness, challenge our relationship to sometimes fragile, but still alive and changing, African heritages. Through processes of investigation, hybridization, connections, circulation, contamination, overlapping, interdependences, speculations, inseparations, tensions, frictions, they generate a series of questions within the museum space or in the park. Installations, sculptures, videos, embroideries, photographs converse with objects and archives, reconsider ancient (botanical, medical, handicraft, aesthetic, linguistic, spiritual, mathematical,...) knowledge, unveil the manifestation of the force these objects conceal without locking them in an Afrocentric past, but by showing the crisscrossing and common fate between Africa and the world: African issues refer to global issues.

EXHIBITION -343-OUSMANE-DIA



The 343 figure refers to a project to space sculptures devised by visual artist Ousmane Dia during the fourteenth edition of the Dakar Biennale of Contemporary African Art on the theme “Forger”. This monumental sculptural installation will consist of 343 pieces (7x7x7) forged by Tambacounda artisans. It will be about exploring humans and their environment in relation to others, and studying the solutions that enable them to build new relations with their neighbors. The figure 343 is therefore a reflection of the Biennale theme (Ĩ Ndaffa, Forger, Out of the fire) both figuratively and literally.

The exhibition, which goes beyond the accusation of our own irresponsibility, challenges and urges us to forge a new order that lays greater emphasis on human dignity.

The exhibition will be held alongside conferences and debates involving public and private bodies: Ministry, NGOs, Association, etc., working at improving the lives of promiscuity-stricken populations.

KEHINDLE WILEY – BLACK ROCK 40

Black Rock Senegal presents a collective exhibition on the sidelines of the 14th Dakar Biennale in Senegal. The Centre d'Art Black Rock Senegal presents "BLACK ROCK 40", a collective exhibition focusing on the new work of the program participants and friends. The exhibition aims at celebrating the intercultural and multidisciplinary platforms that contribute to creative production in West Africa. The Black Rock's inaugural exhibition will be the one that showcases the works of the 32 artists who participated in the Artists in Residence program between 2019 and 2021. Their works will be presented alongside a selection of works of art by artists who live and work in Senegal and who have been at the heart of the first two years of the Residence program.

THE SUPREME REMAINS

If they took the floor, what would the African masks on display in the European "ethnographic" museums tell us?

In the 1950s "Statues die too" movie, Chris Marker and Alain Renais asked this question which still resonates today - "Why is Negro Art at the Musée de l'Homme while 'Greek Art' and Egyptian Art are at the Louvre?"

The project aims at questioning the role of African art in building a Euro-centric vision of the world. It questions the social and political functions of masks in the different rituals and staging with which they have been associated over time, and aims at reversing points of views and looks.

That African mask, idealized, studied in all its forms, which has caused an abundant literature to flow, descends down from its pedestal to an African look at Europe's projected representations of Africa.

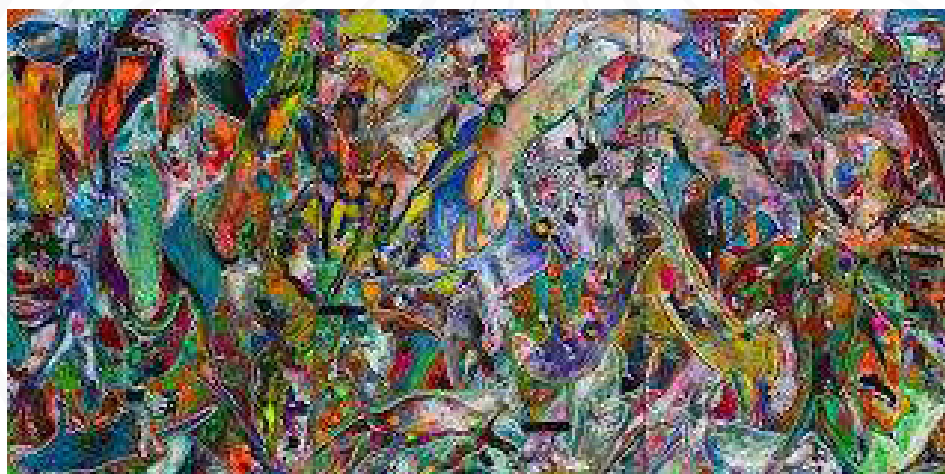


CARTE BLANCHE TO SOLY CISSÉ



To visual artist Soly Cissé, the Biennale gives a “Carte blanche” in the National Art Gallery space.

INCURSION IN A WORLD OF METAMORPHOSES



“The march of men, the march of the world. Time. Space. Space-time. Time from here. Time from elsewhere. Quantum time. Time that does not exist. Time named. Time denominated... The legend for children who have become. The legend of time immemorial. The legend of times modern. The legend of this time. Men so close to beasts. The beasts so human. Meta-morphoses. Chromosomal mutations. Mutants Posture of aesthete at a point of space-time curvature.” So spoke... so paints Soly Cissé. Under the watchful eye of the exhibition curator, the visual artist will have Carte Blanche during the 14th edition of the Dakar Biennale. “When he decided to devote his life to artistic practice, Soly Cissé gave a foretaste of his constant spirit: he is a man on a quest,” Massamba Mbaye said. The art critic discovers a Popperian quest that defines a life as “an endless quest” that is not facto unfinished by nature, as postulated by the French translation of his statement. The curator’s analysis highlights “an endless quest for possibilities that transcend the static of the unfinished”.

According to Mbaye, an artist must be encouraged to renew him-/herself.

He points out that it is possible not to change the theme, but “rather to explore the techniques for travelling from one place to another.” This is how the artist never repeats him-/herself.

The choice to be an artist, if at all a choice, is never easy, the art critic notes. For Cissé, it was first necessary to live in the misunderstood’s isolation and to face the tutelary fatherly figure who wanted another destiny for him - that of a doctor like himself, for example, Mbaye added.

He said no. If you don't turn your passion into an occupation, you may end up being unhappy at the end of the day, with gold bars in your bank.

He brilliantly graduated from the Dakar School of Arts in 1996, and had to enter an academy for improved command on shapes and colors. He thus had all the necessary tools to share his vision of the world.

« I paint the way I feel things, not the way I see them. I don't reproduce colors, I re-interpret them," he says. Red, blue, yellow... are colorful interpretations. He searches for his red, finds a blue and takes over a yellow patch.

How this artist treats color is very singular. It captures the daytime luminescences with the violent contrasts of urban artists who are all over walls and looks that must be flabbergasted, even in a fleeting snapshot of hurried steps, or even as a car speeds past. He's one of those plastic artists who provoke the moment.

Soly Cissé is at the mercy of a narrative register at the confluence of analytical psychology and the transmission of daily life, which is beyond triviality due to its historical, sociological, political and economic complexity.

In many of his paintings, he preserves a central character sometimes offset on the central visual axis. He eyes you from head to toe, observes you, sends you back your own gaze. Sometimes sympathetic, sometimes alarming, heavily loaded in a constant manner, it can be of human or hybrid shape.

The body shapes emerge while being in fusion as if to recall the primordial lava, the liquefaction of the beginnings and ends of the body: the power of the "tamers" and "possessors" of nature and their extreme fragility.

For Massamba Mbaye, Soly Cissé marries all the registers of metamorphosis. "His work often evokes therianthropy or zooanthropy. He takes on the possibility to completely or partially transform humans into animals to better understand our obscure part, even if the animal is not constantly connoted negatively," notes the Exhibition Curator.

By putting animal, human and individual identities under stress, he transposes our faults, our affections, our hidden evolutions in the animal or hybrid kingdom, in order to refer us otherwise to ourselves, Mbaye observes. The human being is at the heart of his concerns - metamorphosis forces itself in the shape that preserves, to a certain extent, an essential component of the individual, the essence. It is therefore possible to believe in the human, to remain hopeful.

CARTE BLANCHE TO MSAD

THE MSAD OF THIÈS WILL UNWIND THE SENEGALESE GENIUS CARPET



A gem of Senegalese culture. The Senegalese Manufactures of Decorative Arts of Thiès (MSAD) contributes in promoting the country's artists' creativity. Works of art are thus inscribed in a guest book on the history of Senegalese tapestry pages with names and titles of works from home. Among the best known - "Grand Magal de Touba" by Papa Ibra Tall, donated by Senegal to the United Nations headquarters, "Rendez-vous au Soleil" by Jacob Yacouba, placed in the lobby of Atlanta Airport.

After fifty years of activities, with its status as a public industrial and commercial institution, the Senegalese Manufactures of Decorative Arts is planning to revitalize and position itself as an artistic and creative industry development hub in Africa.

The MSAD held a Tapestries Exhibition at the 2018 Dak'Art Biennale dedicated to the Grand Maîtres of tapestry with artists whose works were the most woven.

Based on this experience, which enabled visitors to discover the works making process, the MSAD proposes to form a partnership with the Secretariat General of the Biennale to help promote a diversified cultural and tourism offering during Dak'Art 2022.

The program is based on the following main thrusts - tapestry and ceramics exhibition and sale of diversified products; an artistic competition to select patterns to be transformed into tapestries; and themed conferences (Meetings and Exchanges).

SYNAPSES :

THE CONTOURS OF A CHANGING CITY

An attraction, an innovation - Synapses perceive the city of Dakar as a brain with its different connections centralized by a set of multidisciplinary projects that open the Biennale to other artistic mediums (urban cultures, mapping, cinema, dance, etc.). The city is a biological space; it unfolds and molts into a diversity of projects that tell the City, society and the contours of a changing world. The project aims at transforming the city into a network where all stakeholders will necessarily be caught in the meshes of a vast Biennale-woven net. Synapses occupy space and connect the capital's remotest places. The projects are scattered around the city. They emerge at random from needs and interact with the population.



CINÉ-MUSÉE

Ciné-Musée is one of the transdisciplinary projects that articulate a dialogue between visual arts and other artistic modes of expression such as cinema. It relies on the principle of a selection of (short and feature) films that stand out through the strong presence of the visual artist or visual arts figure. The project enhances the art democratization that this Biennale edition tends to extend thanks to the popular medium that is cinema. This is why the mode of dissemination requires that films be shown in open spaces accessible to different audiences, and especially in museum institutions, which are symbolic places to demonstrate artistic creations.

PERFORMANCE

This Performance program is justified in view of the strong place of the body in the Artistic Directorate concept. It combines dance and performance by advocating to the public and cultural actors for an improved appreciation of these modes of expression within the Biennale. The various artistic projects that make it up enshrine the virtues of these forms of - cathartic, artistic, playful, sacred - expression, amongst others. The purpose is to show that these expressions can interact with science, geometry or plastic by leveling a language on the world. Some performances will be organized on the Doxantu site while others will take place in the main IN exhibition.

Location: Doxantu, Corniche ouest - The former Palais de Justice

URBAN ARTS

Le projet « Les cultures urbaines au cœur de la Biennale de 2020 » est une initiative de The “Urban Cultures at the Heart of the 2020 Biennale” project is an Africulturban Association initiative (a première on urban cultures in Africa). It will take place from May 19 to June 21, 2020 as part of the Biennale of Arts, and is represented by a major segment called PASS XPO, a project designed to promote visual arts among young people in Dakar and its suburbs. Africulturban will rely on the popularity of the Flow Up (Senegal’s biggest Hip Hop and urban cultures competition) to promote the Biennale’s exhibitions. Nine concerts will be organized for over 4500 young people from Dakar and the major suburbs to discover a large section of the Palais de Justice exhibitions. All necessary logistics will be put in place to ensure that the public can only access the Flow Up stage through the Biennale’s IN exhibition course. Thus, the Flow Up audience will be treated to a double show mixing visual and musical arts. The teams of Senegal Talents Campus, a new artistic and cultural professional and technical training center, will provide the technical stage of the 12 concerts.

DANCE

Dance in Dak’Art 2022, Beyond Entertainment

A very special artistic curiosity has found its way to the Biennale Dak’Art 2022. The “Not just dance” project spearheaded by the Cinquième Dimension Company, is a dance plea. Under the leadership of Jean Tamba, the point is to bring advocacy to the public, to authorities but also and especially to dance actors themselves, whose mindset change will be salvational to reviving the sub-sector. In its variations, “Not just dance” will revisit the primary sources of dance to showcase its virtues and functions: cathartic function, sacred function, artistic function, recreational function, etc. It is about showing that dance is also science, geometry, plastic art and math at the same time, in short, demonstrating that dance is far from just entertainment.

EDUCATIONAL PROGRAMS AND SCHOOL VISITS

YOUNG AUDIENCE MEETS ARTISTIC PRODUCTIONS

The Dak'Art 2022 Biennale will bear the mark of the diversity of crafts with a strong creative integration of new technologies. In collaboration with the National School of Arts, public and/or private universities, the program gives pride of place to young audiences' appreciation of artistic productions through collaborations with schools. Mediation workshops dedicated to children will be set up on the erstwhile Palais de Justice site in collaboration with the Ministry of National Education. In addition, the Dakar Biennale's mediators will be trained to help visitors find their way around the city and the exhibitions. Mediators will be selected based on a call for applications to educational institutions.



CONNECTED VILLAGE

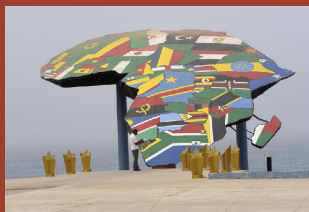
The Biennale village will be located in the erstwhile Palais de Justice. It constitutes a rallying point for insiders as well as lay people, and is intended to be a space for leveraging artistic heritage as well as culinary know-how and discovery for music lovers. Open to young people from urban cultures and to a rich musical programming, the connected village offers places to live as well as meet with dedicated relaxation areas (chairs, tables, bars, etc.), and free Wi-Fi access.

Venue: The Erstwhile Palais de Justice

MAIN SITES

To host the Biennale program activities:

- Former Palais de Justice at Cap Manuel
- Grand Théâtre National
- Museum of Black Civilizations
- IFAN Theodore Monod Museum of African Art
- Corniche Ouest
- Monument of African Renaissance
- Mairie de Dakar
- National Gallery
- Manufactures sénégalaises des Arts décoratifs de Thiès
- Blaise Senghor Cultural Centre
- Other Official Buildings



LES MANIFESTATIONS OFF



DAKART2022

A must-see at the Dakar Biennale, interest in the OFFs is growing from one edition to another. These environmental events are a great attraction. They are private initiatives that find particular resonance in this visual arts crossroads where quality and quantity intersect in an exquisite alchemy. This year, a new version is beginning with a wider opening towards the regions upcountry and Diaspora. Dedicated Technical Commission Chairman Mauro PETRONI evokes the OFFs' history and spirit - "Their genesis is nomadic, their assertion horizontal." He goes on to say that they have never had any arbitrary partitions, withholding of information, or dominated/dominant relations.

THE 2022 BIENNALE PARTNERS



THE MEDIA PARTNERS



THEY TRUSTED US

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INDAFFA#

FORGER / OUT OF THE FIRE



**BIENNALE
DE DAKAR**

LA BIENNALE DE L'ART AFRICAIN CONTEMPORAIN

