



## DAK 'ART BATAAXAL

In this twice-monthly issue, you will find a snapshot of the special projects on the 14th Dakar Biennale's Program. The different components are: «Tëg bët gëstu bi», «Black Rock 40», «343», «The Supreme Remains».



## A UNIQUE EVENT, AN ORIGINAL EXPERIENCE

DAK'ART 2022 is the challenge of resilience and a manifest desire to perpetuate a unique artistic event against the backdrop of a global multi-sector crisis. Forged by the thirteen previous editions' success and an ever-growing audience's excitement, the Dakar Biennale is the rendezvous inscribed in a committed network of contemporary creation, with which it builds fruitful synergies. Resolutely looking to the future, each Dakar Biennale edition will unveil the excellence of know-how exalted by a remarkable artistic approach and high-performance logistics:

- Unique sites located in the heart of Dakar and its outskirts;
- Leveraging creative richness throughout the territory, cultural heritage, new exhibition venues and contemporary art itineraries, unprecedented events... in a bid to attract the public;
- A multifaceted event that also brings arts together on stage to offer a demanding artistic line: Space-Meeting-Media-Bloggers-Performances, concerts, tales, fashion shows, urban scenography, urban cultures, gala of oralities, youth incubation workshops, and of course gastronomy and economy (art market, Crafts, Design, Café, Restaurants, Shops, etc.) merge in perfect unison, a treat for the various audiences;
- A frantic contemporary programming supported by artists from four winds;
- An innovative startup incubator at the crossroads of cultural and creative industry worlds; Living areas for all;
- Artists in residence, guest curators of international repute;

A festive artistic discovery-rich surprise-packed season.

**SPECIAL PROJECT**  
**343,**

*a plea for human dignity*

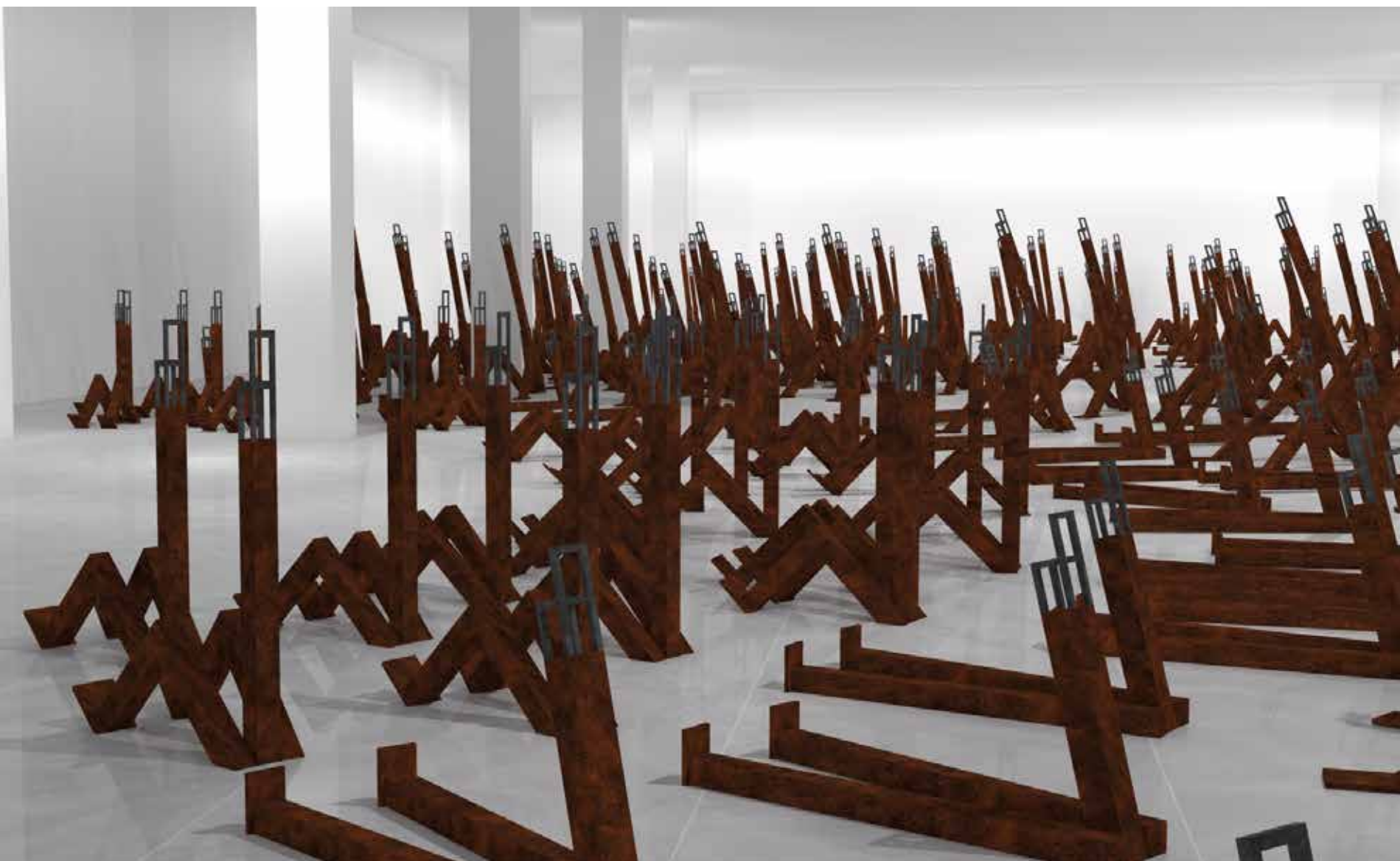
Amongst the 14th Dakar Biennale's special projects, there is Senegalese artist Ousmane Dia's monumental exhibition «343». It immerses its steel sculptures into the «Forge», that idea introduced by the term «I Ndaffa # / Forger / Out of fire /», and a fundamental reference of the Biennale.

In Ousmane Dia's project, the number 343 title of the exhibition precisely refers to the number of monumental steel sculptures pieces assembled to an installation. Crafts people in the eastern Senegalese town of Tambacounda crafted out the sculptures under Dia's supervision.

Dia explores the vision of «man, his environment, and relationship with others». At the same time, the artist envisions solutions for man to build new relationships with neighbors. «343» is considered a literal and figurative reflection of the Dakar 2022 Biennial's theme. In its theme, Dia's installation acknowledges an «evasion of responsibilities», challenges and invites to forge a new order more considerate of human dignity.

Through the exhibition, Dia regains ownership of the spirit in Universal Declaration of Human Rights article 25 that «everyone has the right to a standard of living adequate for the health and well-being of himself and his family... ». The article further states that «motherhood and childhood are entitled to special aid and assistance,» and that “all children, whether born in or out of wedlock, shall enjoy the same social protection.”

Exhibition 343 is vibrant advocacy, it uses the strength of artistic media to recall, raise awareness, forge new relationships amongst people.



## SPECIAL PROJECT THE SUPREME REMAINS

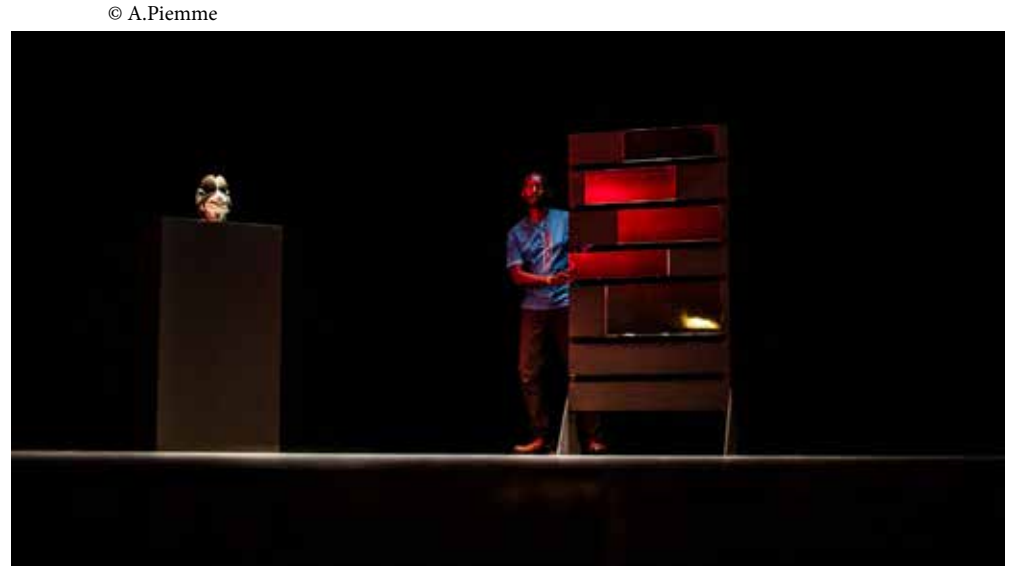
*in the maze of a backward journey*

The 14th Dakar Biennale is a series of special projects alongside the official international exhibition. The Supreme Remains exhibition project promises to be an exquisite attraction.

The curatorial team presents The Supreme Remains as a plastic and performative work that aims to question the role African art plays in building a Euro-centered vision of the world. The aim is to question the need for these masks in the different rituals and the staging with which they are and have been associated over time.

Central to the system is the public, with objects at hand. The staging confronts viewers with objects in a reverse journey that traces their Africa-to-Europe itinerary.

The plastic work is designed to receive audiences with or without performance. Without actors, it will be possible to visit the different galleries individually or in groups and be guided through space by the voice of the mask that will be recorded and offered through the headphones, as well as the voices of the different story protagonists and characters.



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## SPECIAL PROJECT BLACK ROCK 40

*an Inaugural Exhibition to Enhance Interculturality*

A première. The Black Rock Senegal residence puts on a great spread. To mark its Dakar 2022 Biennale presence, it unveils a collective exhibition to fete the intercultural multidisciplinary platforms that contribute to creative production in West Africa. The demo, which will be hosted at Maison de la Culture Douta Seck, constitutes the Black Rock inaugural exhibition and introduces the 32 artists who took part in the 2019-2021 residency program. Their creations are showcased alongside a selection of works of art by artists who live and work in Senegal and were at the heart of the first two years of residence.

Opened in 2019 by American artist Kehinde Wiley, the Black Rock Senegal residence aims to stimulate the creativity of talents from here and abroad.

## SPECIAL PROJECT TÈG BÈT GÈSTU GI

### *The Fascinating Contemporary Art Dialogue with Museum Collections*

«Tèg Bèt Gèstu Gi» is one of the 14th Dakar Biennale's special projects, an exhibition slated at the Institut Fondamental d'Afrique Noire (UCAD, Dakar) Theodore Monod Museum of African Art. The project is in the form of both a demonstration space and reflection forum for art professionals, academics and other Biennale visitors.

'Tèg Bèt gèstu gi' in Wolof (one of Senegal's most widely spoken national languages) means seeing and touching', in the sense that the expression also induces the idea of 'research'.

The project takes shape in a timely articulation with the IFAN (UCAD/ Dakar) Theodore Monod Museum and the Nantes Saint-Nazaire (France) School of Fine Arts 2018 Epistemological Disorders Workshops. The study examines the existence of the museum as a «rhizomatic and living organism.»

Tèg Bèt gèstu bi will thus unveil interest in life at the museum in interaction with the objects that live on the place. The work targets several aspects, including transformative potential, contribution to metamorphosis, metabolism, and new potentialities.

The project builds on the museum's identity as a space to produce forms, knowledge, new imaginations and speculations for the future.

The focal point of «Tèg Bèt gèstu gi» is that cohabitation between contemporary guest artists' works and the Theodore Monod Museum's historical collections.

Several artists created - in residence - the contemporary works configured in this space, among them Hervé Youmbi, Ibrahima Thiam, Uriel Orlow, Alioune Diouf, Patrick Bernier, Olive Martin, Ousmane Ka, Vincent Meessen, François Knoetze and Mamadou Khouma Gueye.

Extrait © Les apprentis, Ussumane Ca, Patrick Bernier, Olive Martin, 2020, tissage Manjak, bande broché à la tire, coton et synthétiques, 200-140 cm

