

BRANCHING  
STREAMS  
SKETCHES OF  
KINSHIP

Musée Théodore Monod d'art africain, Dakar.

18.05—15.09.24

An exhibition  
by the international  
research group  
*Reconnecting 'Objects'*

Curatorial team:  
Lotte Arndt,  
ayoh kré Duchâtelet and  
Lionel Maes (la villa hermosa),  
Sam Hopkins and  
Marian Nur Goni,  
Rossila Goussanou,  
Lennon Mhishi,  
Lucie Mbogni Nankeng,  
Sophie Schasiepen.

In dialogue with:  
Bénédicte Savoy,  
Ciraj Rassool,  
El Hadji Malick Ndiaye,  
Albert Gouaffo  
and Dan Hicks.

With:  
Mikael Assilkinga,  
Lamine Badji,  
Nilla Banguna,  
Andri Burnett,  
Serges Demefack,  
Stevie Douanla,  
Ekaterina Golovko,  
Mamadou Khouma Gueye,  
Sybil Coovi Handemagnon,  
Te Herekiele Herewini,  
Robyn Humphreys,  
Bongani Kona,  
Aram Lee,  
Kegorogile Makgatle,  
Fungai Marima,  
Sibusiso Mkhize,  
Masello Motana,  
Jens Mühlhoff,  
Emmanuelle Nsunda,  
Camilo Sandoval,  
Nathan Schönewolf,  
Fally Sene Sow,  
Ken Aicha Sy,  
Alioune Thiam,  
Ibrahima Thiaw,  
Sidoine Yonta,  
Lauriane Yougang.



A research exhibition conceived by Reconnecting  
“Objects”: Epistemic Plurality and Transformative  
Practices in and beyond Museums.

**Curatorial coordination:**

Lotte Arndt,  
Rossila Goussanou,  
Bénédicte Samson.

**Graphic design, website and signage:**

La villa hermosa

**Scenography:**

Carole Diop,  
Rossila Goussanou,  
Bénédicte Samson,  
Rebecca Soussan.

**Production:**

Bénédicte Samson (head of production),  
Rebecca Soussan (manufacturing manager),  
Ivon Elhadji Samba Fall (location manager).

**Public Program (M)bokk:**

Black Pages.

**Youth mediation:**

Meissa Tounkara.

Our warmest thanks to all the participants, the  
Reconnecting “Objects” team, Musée Théodore Monod  
d’art africain and IFAN for their contributions and  
support.

The exhibition is funded by Volkswagen Stiftung.







## FROM THE RUINS OF COLONIALISM TO RECONNECTIONS AND TRANSFORMATIVE PRACTICES

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The exhibition weaves together anti-colonial and decolonial approaches, quests for transformative justice and ecological investigations, while taking into account the different histories and positionalities of the contributors. While the colonality of collections and its manifestations in the present are often the starting point, we strive to open spaces of invention and transformation that go beyond the museum.

### A COLLECTIVE EXHIBITION

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Our exhibition is modular on all levels, to fully allow its components to unfold in their plurality, to deploy the contextual stakes of artistic practices, and to examine their connections and resonances. It combines the documentation of individual and collective research with artistic interventions, extended by the public program Waiting for the Rain. The intersections of these branching processes converge in the shared space of the (M)bokk media library.



## **MOURNING THE DEAD: CONNECTING HISTORIES OF PEOPLE, PLACES, AND REMAINS**

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At the centre of this module is a podcast that brings together different histories connected to the mortal remains of people and their violent dislocation during or in the aftermath of colonial rule; their meaning for the remembrance of slavery; their role in anticolonial and postcolonial struggles, memory politics and the work of restitution and redress. The focus lies on histories connected to the African continent. A mapping visualises, connects and contextualises the different stories. It is the intent of this collection of histories to present them as part of the work of mourning – a mourning that can initiate and strengthen transformation in the present.

**Authors:** Mikael Assilkinga, Te Herekiele Herewini, Robyn Humphreys, Bongani Kona, Sophie Schasiepen, Ibrahima Thiaw and Lamine Badji

**Script editing:** Sophie Schasiepen with support from Andri Burnett

**Translation:** Gaireyah Fredericks, Kim Siong Lai Hang Tsang, Afrolingo

**Narrators:** Te Herekiele Herewini, Bity Gaye Kébé, Bongani Kona, Mamello Makhetha, Tshiamo Moretlwe, Kervin Prayag, Furaha Ruguru, Marlon Swai, Céline Tshika,

**Producer / editor:** Andri Burnett

**Concept and executive production:** Sophie Schasiepen

Thanks to Ciraj Rassool and the University of the Western Cape

# MOURNING THE DEAD

CONNECTING HISTORIES OF PEOPLE, PLACES,  
AND REMAINS.

1  
**module**  
#GROUNDFLOOR





**QUARRY\_V1 (2024)**

**BY SAM HOPKINS AND MARIAN NUR GONI**

**ALONG WITH**

**FMNH 3979 RUG (2024) BY CAMILO SANDOVAL &  
THE GAP (LIONS AND TREE-SUPPORT MODEL) (2024)  
BY NATHAN SCHOENEWOLF**

**ALIZÉS (2024)**

**BY MAMADOU KHOUMA GUEYE**

Our research project explores the powerful imaginaries and the transnational histories of the lions of Tsavo. These lions became famous at the turn of the 20th century for bringing the construction of the Kenya-Uganda railway to a halt by attacking and eating a huge number of African and Indian workers. That two lions could inhibit this key British imperial infrastructure provoked outrage and international debate. Since 1925, the taxidermied lions have been housed in Chicago at the Field Museum, where despite hopes to have them returned to Kenya, they remain until today.

This story has been narrated, over decades, in popular books and films, as part of a heroic white man narrative. Yet, more than a century after their demise, it seems to us that this is far from a dusty colonial hunting story. These lions continue to move people (including ourselves) to study, re-imagine and claim them. For whom are the lions significant and what emotions, reactions and situations do they trigger in Kenya today? We have tried to unearth, and bring together, pieces of their histories which have been silenced or dispersed, and belong to different geopolitical spaces and practices over four continents.

This work, which is accompanied by an experimental podcast, tries to raise other sets of questions about their transnational histories, museum after-lives and futures.

As the figure of the lion is such a powerful symbol in Senegal, we have invited filmmaker Mamadou Kouma Gueye to jointly imagine this space. His film, *Alizés*, revolves around the homecoming of a naturalized specimen while also making reference to the popular “faux-lion” figure.

**Authors:** Sam Hopkins, Marian Nur Goni, Mamadou Kouma Gueye, Camilo Sandoval and Nathan Schönewolf.



## KUROTA - BEYOND INFRASTRUCTURES OF CONTAINMENT

The module thinks through the idea of kurota – the word for dreaming amongst the Shona of Zimbabwe – as indigenous, chivanhu, curatorial and conceptual space to explore absence and presence as simultaneous in colonial collections. In arguing for curatorial work as kurota, the idea of the museum and its knowledges as a site of objective and uncontested evidence is brought into the realm of the phantom. As phantom, this knowledge is sometimes elusive, sometimes dreadful, whilst still haunting and material in affect and at the various moments of encounter; with what has been objectified, catalogued, and with the attendant infrastructures of museumisation.

**Concept:** Lennon Mhishi **Artist:** Fungai Marima

Research emanating from collections-based work at Pitt Rivers Museum, Oxford as well as archival and documentary research.

The module explores the confluences of Lennon Mhishi's research and the artistic practice of Fungai Marima. We offer here some gestures to experiment the possibilities of kurota, in addition to grappling with evidence and presence/absence as mutually produced; relinquishing the infrastructural and institutionally built forms of power and domination; reckoning with colonial dreams and fantasies as foundational to these museum infrastructures, and the demand for different dreams as a desirable fantastical. If the colonial-era collections are components of the phantoms we contend with, what does kurota look like?

Through our efforts at reenvisioning and challenging the processes of objectification through sound, body and visual performance, we demand and make space for different dreams.



Image from Fungai Marima: Self, 2021 (Tactile memory)  
Monoprint, etching on paper, ongoing)





Photo : B. Samson



## FROM CONSERVATION TO TRANSMISSION

How does the mission of museums to indefinitely preserve collections contribute to the objectification of cultural processes and the consolidation of a unitary national narrative? Which toxic residues have chemical treatments and prolonged periods in storage left on objects? How do these alter the bonds with their (potential) users – also in case of restitution? Would breaking with the Western museum model enable new connections, cohabitations and transformations beyond the divisions of colonial modernity and its continuities?

The research presented here questions the ambition of keeping heritage for eternity and the modes of conservation that accompany it. It traces alternatives to chemical treatments, and suggests a terminological shift from conservation to transmission.

**Concept:** Lotte Arndt

**Artists:** Sybil Coovi Handemagnon, Nilla Banguna

**Special guests:** Aram Lee, Emmanuelle Nsunda  
Thanks to Bénédicte Savoy & team, Collectif Picha, Georges Senga, Flore Onissah, Fatima Fall Niang, Meïssa Tounkara



Sybil Coovi Handemagnon, *Parce que Hier ne sera pas comme Demain*, 2021, Digital collage.

## ARTIST / NILLA BANGUNA

Nilla Banguna (Lubumbashi, DRC 1990) presents a series of fabrics hand-printed with patterns elaborated in collaboration with a group of women from the village Makwacha, 40 kilometers from Lubumbashi. Every year, the women paint the walls of their clay houses - and renew the gesture after the rain arrives and washes the paint away. Invited by Nilla Banguna, they transpose the patterns on fabric, allowing thus for a circulation in mobile economies, migrating a pictorial tradition from village life into fashion.

Fashion Show, Nilla Banguna, Makwacha, October 2022, image: D. Djongelo.

## ARTIST / SYBIL COOVI HANDEMAGNON

Sybil Coovi Handemagnon (France, 1988) works on a series of collages and a film that is haunted by the history of toxic conservation, while striving for the close to imperceptible traces of possible reconnections.

Sybil is a multidisciplinary artist who combines her photographic work with sculpture, writing, video and installation. She draws the materials for her work from collections of Western colonial photographic archives, and questions the photographic medium as a technology of representation and a vehicle for the fabrication of fictions. Her projects focus not only on colonial archives, but also on their circulation, their re-articulation and the way they still contaminate collective imaginations by sustaining fixist fantasies and stereotypes.





# STORIES OF A LANDFILL, A TERMITE MOUND AND NYAMA-NYAMA THAT BECOME MUSEUMS— IN SPITE OF THEMSELVES

Let’s remember that these stories are the result of a series of meetings and discussions, themselves generated by a journey: to the Mbeubeuss landfill, some thirty kilometers from the Théodore Monod Museum.

This landfill site – a hybrid place where people rub shoulders with objects, and objects get in touch with the soil and the sky – became one of Rossila Goussanou’s research fields from 2022 onwards. In the course of her readings, she came to understand this place as a museum of contemporary society. Based on this hypothesis, and in collaboration with artists, the aim here is to attempt a conceptual expansion of what constitutes heritage, moving from the landfill site to the commercial zone of the port of Dakar, and then on to the museum’s storages.

Mbeubeuss Landfill  
image: R. Goussanou, 2022



E. Golovko, 2023



Fally Sene Sow, 2020

Four artistic and theoretical interventions offer scenarios and reflections on these questions.

**Fally Sene Sow** looks at the objects that circulate in Dakar and where they are made, used and transformed. While the street is presented as a space for these objects, his artistic production is itself the result of recycling them.

**Alioune Thiam** proposes an immersive stroll through the museum (VR headset) to imagine it in a frictional future.

**Ekaterina Golovko** examines trees and termite mounds as natural archives and their role in the transmission and accumulation of knowledge.

**Rossila Goussanou** presents her current research on the Mbeubeuss landfill. Is this space for storing and "displaying" consumer goods not a heritage space, a museum of the future?

These various artistic interventions question our relationship with objects and their presence in our lives. They call into question the designation and valorization of so-called "ordinary" or exceptional heritage.

Concept: Rossila Goussanou



Serges Demefack, no title. Interference series  
2002, 76x106cm.



Créations sur textiles de l'artiste Stevie  
Douanla, image: Lucie Mbogni



Lauriane Yougang  
*Métamorphoses*.  
Series. Mixed media,  
modeling and beading,  
2024.



Sidoine Yonta, *La figure du forgeron*, exposition-Worshop « Re-  
connect » image: Sammy Pro

## WHAT IF A THREAD TRANSLATED THE LANGUAGES OF THE FUTURE?

Conceived in Cameroon, this module proposes to think of the thread as a metaphor for connecting and imagining possible museographic languages of the future. It conceives an experimental space in dialogue with the Dakar context. The thread invites encounters within and across different museum spaces, crystallizing absence and permanence, as well as intergenerational transmission. It interconnects artworks and their immaterial charges within and beyond the museum walls, revealing ruptures and continuities in the plural production of meaning. The thread suggests a language of encounter and contact, shaped by the weaver's shuttle (a symbol of connectivity) and the spider's transformative activity.

**Concept:** Lucie Mbogni Nankeng  
**Artists:** Serges Demefack, Stevie Douanla, Lauriane Yougang, Sidoine Yonta  
**In collaboration with:** Albert Gouaffo  
Thanks to René Poundé, Boris Koagne, Hervé Youmbi, Emile Youmbi, Brice Tsangue and Meïssa Tounkara for fruitful exchanges and practical advice.



(M)BOKK

## HOUSE OF ATLANTIC ANIMATED KNOWLEDGES

The museum's inhabitants form a body of animated knowledge. Some would call them «objects»; we propose to disengage them from this vision, to reconnect them to other modes and beings, to reveal their explicit and implicit kinships, to acknowledge them as inhabitants.

(M)bokk is a proposal for linking the museum's collections with the artistic research paths of the Reconnecting "Objects" project.

(M)bokk is a space for multiple connections, in the form of a sensitive, audible and visual media library.

(M)bokk anchors these multiple forms of knowledge in their contexts of enunciation, and sends out sensory echoes to render perceptible the intersections between beings and things, words and gestures.

The proposed relational mesh links the museum's inhabitants to research produced by the team, with the complicity of transdisciplinary mediums charged with transporting, transposing and translating between formal and informal, contemporary and past forms of knowledge.

A space for sharing knowledge shared by researchers from "Reconnecting "Objects"".

Celebrating Amadou Hampâté Bâ

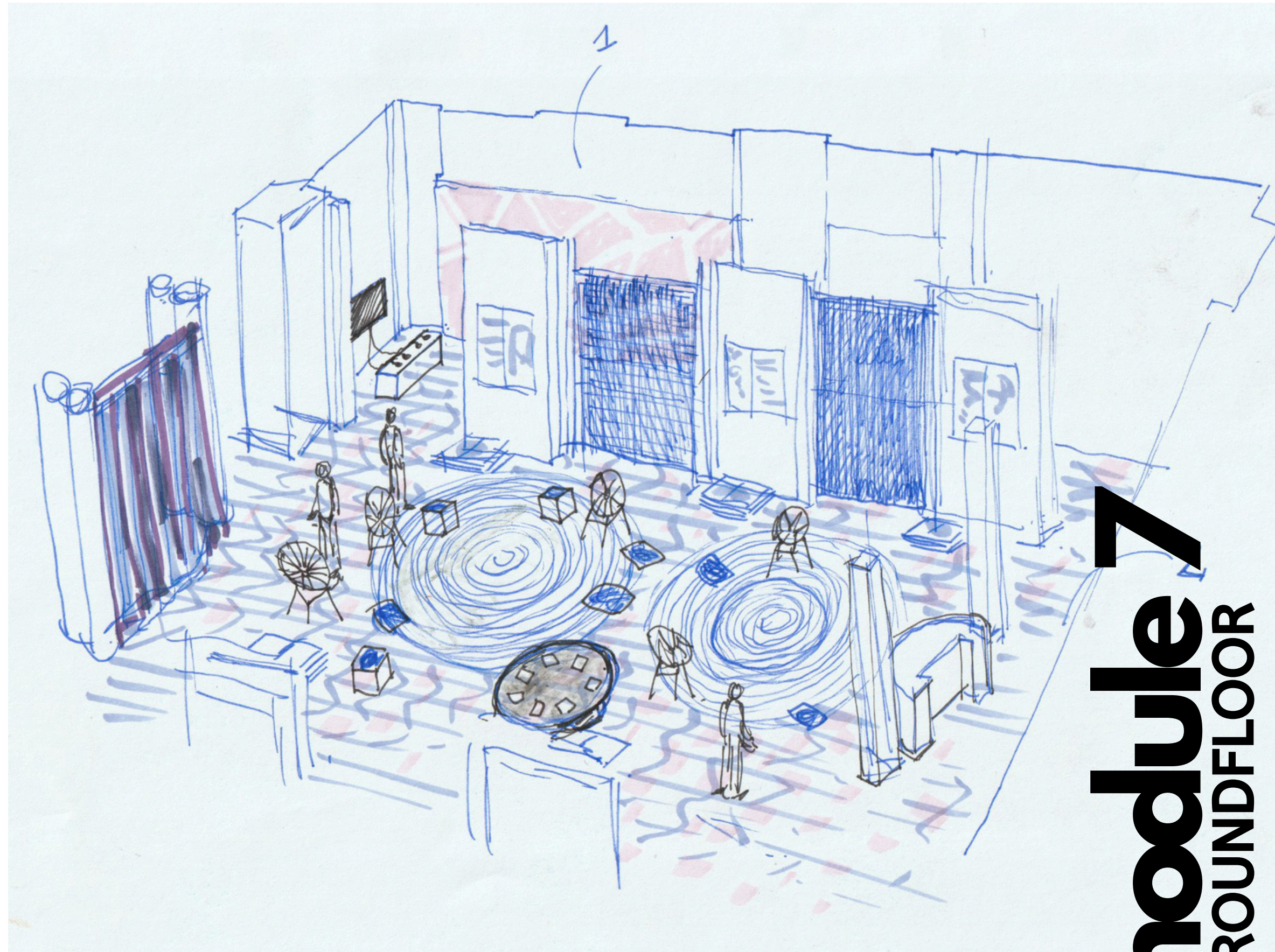
Concept: la villa hermosa (ayoh kré Duchâtelet and Lionel Maes)

Curatorial research, valorization of kinship, relational facilitation

and public program: Black Pages

Content and contributions: Reconnecting "Objects" team, invited artists and researchers

Youth mediation: Meïssa Tounkara



Sketch of the media library by La Villa Hermosa

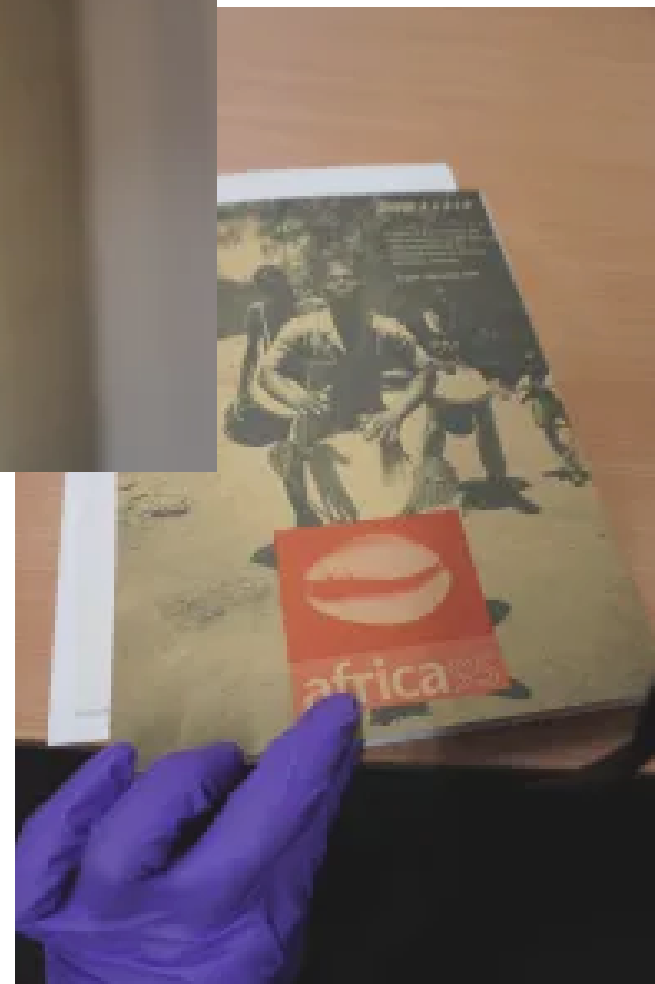
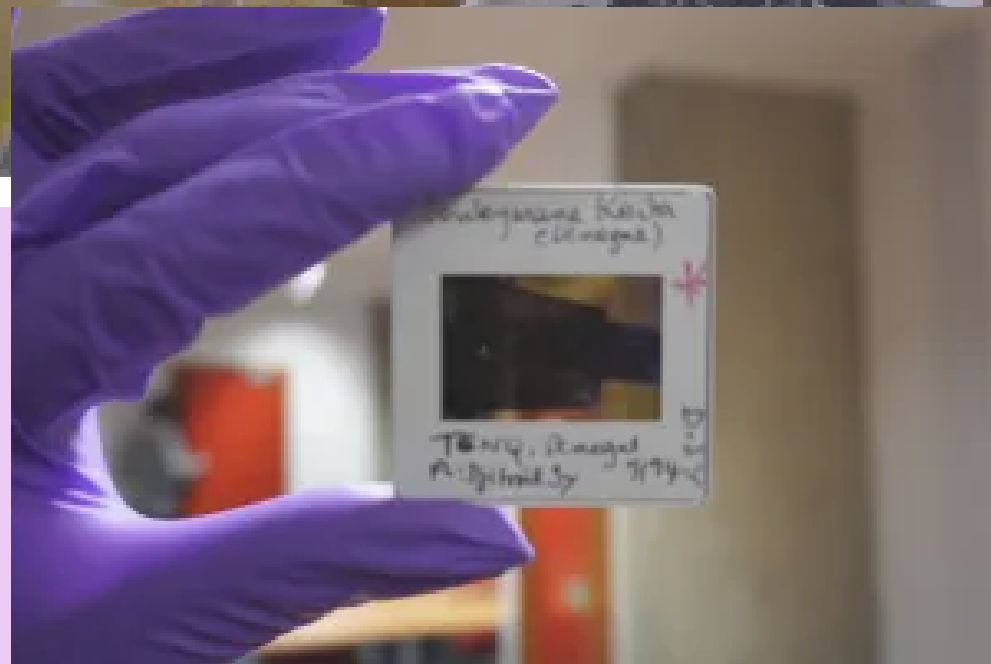
7  
module  
#GROUND FLOOR





image: A. K. Duchâtelet, 2023





## APOLOGUE OF CONTEMPORARY SENEGALESE PAINTING

This module is the result of a research project carried out by curator Ken Aïcha Sy over several years, in different territories. Entitled the Survival Kit, the project questions the history of Senegalese contemporary art from the 1960s to the 1990s, collective memory and its impact on the current cultural scene in the country.

A special guest at the Musée Théodore Monod d'art africain, Ken Aïcha Sy presents a memento of archives and artistic movements from Senegal's post-independence cultural policies. The Survival Kit presents the precursors of Senegalese painting, the artists who shaped this period. Around this documentary narrative, which includes photographs, paper and film archives, are articulated the testimonies of art historians, collectors and art experts who justify or question the archive, its economy and its absence from the territory.

Presentation of the project by Ken Aïcha Sy and guests as part of the public program Waiting for the Rain, May 23, 2024.

**Curator:** Ken Aïcha Sy

**Contributions** by filmmaker Lendl Tellington and researcher Merve Fejzula.

**Scenography:** Carole Diop et Rossila Goussanou

**Graphic designer:** Djib Anton

**Partners of the exhibition:** Goethe Institut, Weltkulturen Museum Frankfurt a.M., Iwalewaha Universität Bayreuth, Ministère de la Culture et du Patrimoine Historique

**Partners of the research project:** ZK/U (Zentrum für Kunst und Urbanistik), British Council Senegal, Villa Ndar, Institut Français du Sénégal à Saint Louis,

Thanks to El Hadji Sy, Anne JeanBart, Clémentine Deliss, Alya Sebti, Sylvain Sankalé, Massamba Mbaye, Fatima Fall Niang, Ousseynou Wade, Alexandra Khunke, Anna Helfer, Philipp Horn, Maimouna Thiaw.

Curatorial research for "Survival Kit". Images : Ken Aïcha Sy, s.d.

special guest



**“WAITING FOR THE RAIN”**

Hospitality at the museum is both a subject and a non-topic, since the museum is, by its very definition, an open, public space for exploration and discovery, and sometimes even appeasement. And yet, it is often perceived as a place where access is restricted and costly, where strict rules of behavior reign, and which is also heavily guarded. At the Musée Théodore Monod in Dakar, its monumental, solemn architecture and its location in the heart of the Plateau, a former colonial and administrative district, can also create a distance to the city’s inhabitants.

The program tackles questions of circulation, in all its dimensions: circulation in space, circulation of objects and people, circulation of bodies, circulation of knowledge.... questions closely linked to colonial logics.

**OPENING, SATURDAY 18/05**  
**CONCERT: THE VOCAL MUSEUM BY MASELLO MOTANA**  
**FEAT. NOUMOUCOUNDA**

Masello Motana, From the performance *The Diaspora Experiment* à Ebertplatz, Cologne, 2023



Masello Motana  
Story, Vocal (South Africa)  
Noumoucounda  
Kora, percussion (Senegal)  
Kegorogile Makgatl  
Drums, trumpet (South Africa)  
Sibusiso Mkhize  
Keys, Vocal (South Africa)  
Francky d'Almeida  
Bass (Bénin)

public programme



# WAITING FOR THE RAIN...

# PUBLIC PROGRAMME

SAMEDI 18.05

**18:00 VERNISSAGE** > Grand escalier et jardin du musée

Inauguration et visite de l'exposition par les commissaires et artistes.

**20:00 CONCERT**

Masello MOTANA, The Vocal Museum. La session Jozi > Dakar *The Vocal Museum* est un récital, un voyage dans la mémoire collective, un hommage aux musicien.ne.s sud-africain.e.s.

DIMANCHE 19.05

**10 - 12:00 VISITE DE L'EXPOSITION** par les commissaires et artistes.

**19:30- 21:30 PROJECTION et DISCUSSION** > Quartier Medina / Soumbédioune. Info: reconnecting.art

Isabelle THOMAS, *Maïsama m'a dit* (2006, FR, Super 8 et DV Cam, Couleur, 27'), suivi d'échanges avec Wagane GUEYE, Christine LEDUC-GUEYE, MODBOYE, Djibril DRAME et d'autres invité.es. Une proposition conjointe de Bénédicte Samson, Anna Helfer et Rossila Goussanou.

LUNDI 20.05

**18:30 - 20:00 CAUSERIE** > Grand escalier du musée

*Quand l'absence est trop présente*. Un échange autour de l'absence, du deuil et de la transformation. Avec Albert GOUAFFO, Ciraj RASSOOL, Sybil COOVI HANDEMAGNON, Lamine BADJI et Ibrahima THIAW / Modération: Sophie SCHASIEPEN

**20:00 - 20.30 PERFORMANCE**

Lune DIAGNE, artiste pluridisciplinaire. *Nekatufi (Il n'est plus là)*.

**20:30 - 22:00 PROJECTION** > Grand escalier du musée

*DAHOMY* de Mati Diop (Ours d'Or de la Berlinale 2024 - FR/BEN/SEN, 67'). Novembre 2021, vingt-six trésors royaux du Dahomey s'apprêtent à quitter Paris pour être rapatriés vers leur terre d'origine, devenue le Bénin. Tandis que l'âme des œuvres se libère, le débat fait rage parmi les étudiants de l'université d'Abomey Calavi.

Suivi d'une causerie entre Mati DIOP, Bénédicte SAVOY, El Hadji Malick NDIAYE, modérée par Rossila GOUSSANOU.

MERCREDI 22.05

(M)BOKK >> médiathèque (Musée Théodore Monod, rdc)

**11:00 ARPENTAGE** Samia HENNI : *Colonial toxicity*, 2024. Porté par Lydia AMAROUCHE & Nesma MERHOUM.

**14:00 CONVERSATION AVEC** Seloua LUSTE BOULBINA, autrice de *Sortir de Terre*, 2024. Edition française parue chez Jimsaan et anglaise à paraître chez Archive Books.

**15:00 KINETIX (CINE CLUB)** Florence LAZAR, *Sous Les Feuilles* (60', 2024). Proposé et accompagné par Gëstu, Festival International du Film Documentaire de Dakar.

JEUDI 23.05

**18:30 - 20:00 CAUSERIE** > Grand escalier du musée Théodore Monod

Ken Aicha SY présente le *Survival Kit*, outils de compréhension de l'histoire de l'art sénégalaise. Aux côtés de ses invités, la commissaire pose la question de l'archive contemporaine, sa préservation et son économie.

DU 19-21.05

**10:00 - 13:00 CONVOS** > (M)bokk médiathèque

Lors de la semaine d'ouverture, la commissaire d'exposition Sorana MUNSYA et Emmanuelle NSUNDA, conservatrice-restauratrice et autrice de podcasts, accueillent des artistes pour des échanges autour des liens qu'ils et elles établissent entre immatérialité et création. >> @sorana\_munsysa, @afrofeminism\_inprogress, @glean.art

RESTEZ RE.CONNECTE.ES

Meïssa TOUNKARA, artiste peintre, propose douze ateliers à destination du jeune public.

Fatima JOBE, fondatrice d'IMADI, organise deux ateliers de tissage avec des fibres végétales.

(M)BOKK MEDIATHEQUE.

Programme conçu par Kany NDIAYE, fondatrice de Black Pages. Permanence chaque jeudi.

Coordination curatoriale : Lotte Arndt, Rossila Goussanou et Bénédicte Samson, en collaboration avec Anna Helfer et Black Pages, pour Reconnecting "Objects".

**Updated information: [www.reconnecting.art](http://www.reconnecting.art) and Instagram: [reconnecting.art](https://www.instagram.com/reconnecting.art)**



(M)BOKK MEDIATHEQUE.

Programme conçu par Kany NDIAYE, fondatrice de Black Pages. Permanence chaque jeudi.

SAMEDI 25.05

**11:00 NDEKKI - PETIT DEJEUNER** sur l'édition au Sénégal, avec Souleymane GUEYE de la maison d'édition Saaraba. Suivi de **KINETIX (CINE CLUB)** *Ici s'achève le monde connu* de Anne-Sophie NANKI (16', 2022) et *Mangrove School* de Sonia VAZ BORGÈS et Filipa CÉSAR (35', 2022).

SAMEDI 08.06

**11:00 BALADE DANS LE JARDIN BOTANIQUE DU MUSEE** Avec l'équipe de jardiniers et le département d'ethnobotanique de l'UCAD.

**14:00 EN CONVERSATION** Avec Ibaaku. Lectures, session d'écoute et capsule vidéo à partir de la recherche artistique Joola Jazz. Modération Fehe.

SAMEDI 22.06

**11:00 CAFE POESIE** Avec Damaan SARR : *Peuple de l'eau*, Al Faruq & Jimsaan, 2022.

**13:00 VINYLE SESSION** Avec 1da Beats & Fehe : Courts-métrages XOJ et Teaupla Story.

**15:00 KINETIX (CINE CLUB)** Ramata Toulaye SY : *Astel* (2021, 24') et Rokhaya BALDÉ : *A la recherche d'Aline* (2020, 27'). Courts métrages proposés par Sudu connexion.

SAMEDI 20.07

**15:00 KINETIX (CINE CLUB)** Daniela YOHANNES et Julien BERAMIS : *Atopias, the Homeless Wanderer* (27', 2023).

SAMEDI 14.09

**14:00 KINETIX (CINE CLUB)** Alain KASSANDA : *Coconut Head Generation* (1h 29', 2023).

ATELIERS JEUNES PUBLICS

Animés par Meïssa TOUNKARA

JUILLET

MERCREDI 03.07

10:00 - 15:00 ATELIER RECYCLAGE

SAMEDI 20.07

10:00 - 15:00 ATELIER SABLAGE

MERCREDI 31.07

10:00 - 15:00 ATELIER TEINTURE (pigments naturels)

AOUT

SAMEDI 20.08

10:00 - 15:00 ATELIER SABLAGE

MERCREDI 14.08

10:00 - 15:00 ATELIER POTAGER

SEPTEMBRE

SAMEDI 14.09

10:00 - 15:00 ATELIER POTAGER

MAI

SAMEDI 18.05

10:00 - 15:00 ATELIER PERLAGE

MERCREDI 22.05

10:00 - 15:00 ATELIER RECYCLAGE

MERCREDI 29.05

17:00 DEFILE TRADITIONNEL

JUIN

MERCREDI 05.06

10:00 - 15:00 ATELIER RECYCLAGE

SAMEDI 15.06

10:00 - 15:00 ATELIER SABLAGE

MERCREDI 26.06

10:00 - 15:00 ATELIER TEINTURE (pigments naturels)





Photo : R. Goussanou

## YOUTH MEDIATION

For the duration of the exhibition, both regular and once-off activities take place in the museum and its garden, during the week and at weekends. A series of weaving workshops, story readings, musical sessions and dyeing workshops are organized by artist Meïssa Tounkara.

Meïssa Tounkara's workspace in the museum, 2023.





Photo : R. Goussanou

## OFFERING HOSPITALITY

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The exhibition cultivates hospitality, accessibility and inclusiveness: the separation between inside and outside is blurred, the welcome begins in the garden. By investing the entrance to the museum, including the main staircase, the porch, the garden and the façade, **these spaces are transformed into a new place for discussion and exchange, accessible to all.** The newly created temporary assembly space is also the venue for numerous public events.

Concept: **Rossila Goussanou**

## WEAVING MUSEAL ARCHITECTURE WITH FATIMA JOBE

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Weaving natural fibers is not only an ancient technique, practiced in many ways in Senegal and Africa more widely. Weaving is also a way of linking, associating, organizing and transforming a material often considered as a rebus, to shape everyday objects.

**By having the weavers from her company IMADI work on the façade of the museum, Fatima Jobe proposes to dress this colonial architecture and use perishable materials to inscribe it in the environment.**

During workshops, the public (children and adults) are invited to experiment with weaving themselves.

Concept: **Fatima Jobe**

Production: **IMADi**

Invitation by Carole Diop.

Ongoing





image: A. K. Duchâtelet, 2023



re

reconnecting.art

connecting

# BRANCHING STREAMS

18.05—15.09.24

# SKETCHES OF KINSHIP

**Musée Théodore Monod d'art africain, Dakar.**

“Branching Streams. Sketches of Kinship” was conceived as part of the transnational research project 'Reconnecting “objects”. Epistemic plurality and transformative practices in and beyond museums' (2021-2025), which brings together researchers and artists living and working between Africa and Europe.

The exhibition connects anti-colonial and decolonial approaches, quests for transformative justice and ecological research, while taking into account the different histories and positionalities of the contributors. While we take the coloniality of collections and its contemporary afterlives as a starting point for critical interrogations, we seek to open up multiple spaces of invention and transformation that extend beyond the museum space.

Our exhibition is modular on all levels, to allow its components to unfold in their plurality, to account for the contextual stakes of artistic practices, and to question their possible connections and resonances. It combines the documentation of our individual and collective research with artistic interventions, and the public program Waiting for the Rain. The intersections of these ramified processes are knotted together in the shared space of the (M)bokk media library.

Plus d'informations :

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