EXHIBITION
10th April to 29th August 2021
Le lieu unique, Nantes

UNIVERSITÉ DES FUTURS AFRICAINS
UFA – UNIVERSITY OF AFRICAN FUTURES
LIEU UNIQUE, NANTES

AFROTOPIQUES: CRITICAL KNOWLEDGE ON AFRICAN FUTURES
MARIE-YEMTA MOUSSANANG

PAN AFRICAN FLAG FOR THE RELIC TRAVELLERS’ ALLIANCE
LARRY ACHIAMPONG

FUFUZELA
DK OSSEO-ASARE
YASMINE ABBAS

LES CHoses ET LES MOTS DE MUDIMBE
JEAN-PIERRE BEKOLO

A VERNACULAR ALGORITHMS RESEARCH
TEGAN BRISTOW

THE SUBTERRANEAN IMPRINT ARCHIVE
LO-DEF FILM FACTORY
FRANCOIS KNOETZE
AMY-LOUISE WILSON

COMRADES
JIHAN EL-TAHRI

IFU ELIMYAMBA (THE DARK CLOUD)
RUSSEL HLONGWANE

L’ÉCOLE DES MUTANTS
HAMEDINE KANE
STÉPHANE VERLET-BOTTÉRO

VOYANT
JEAN KATAMBAYI MUKENDI

AFROLAMPES: EMBARRAS – LUXE
- MODE – MOLÉCULE – CRUCHE
JEAN KATAMBAYI MUKENDI

NURSERY
KAPWANI KIWANGA

CAMARAD(AS)
RITA RAÎNHO
ÂNGELO LOPES
OFicina DE UTOPIAS

A BLACK LIBERATION ZODIAC 12TH HOUSE:
TOWARD A BLACK PLANETARIUM,
NOLAN OSWALD DENNIS

MAMELLES ANCESTRALES
TABITA REZAIRE

CURATOR
OULIMATA GUEYE

EXHIBITION’S POSTER,
LES SYSTÈMES D’ÉCRITURES AFRICAINS
ÉMILIE AURAT

BIBLIOGRAPHY

INFORMATIONS
SAISONAFRICA2020
LIEU UNIQUE

Curator:
Oulimata Gueye Sénégal/France

Exhibition at the initiative of Patrick Gyger, as part of the Africa 2020 season.

Scenography:
Thomas Charil Dejours/France

General Commissioner for the season: N’Goné Fall.

Graphist:
Émilie Aurat/France
UFA – UNIVERSITY OF AFRICAN FUTURES
LIEU UNIQUE, NANTES
The Afrotopiques podcast address key contemporary issues, to think from the South in general, and the African worlds in particular. Cultures, ecology, epistemology, philosophy, economics, politics, technologies... A moment of orality which focuses its attention on the civilizational questions of our time and explores ways - just as it gives voice to voices - in dissonance with the dominant discourse. In dialogue with the themes of the exhibition, Marie-Yemta Moussanang proposes a four-episode special edition of the Afrotopiques podcast on the theme: Critical Knowledge on African Futures. For this series, she invites Felwine Sarr (writer, economist, academic and musician), Yala Kisukidi (philosopher, academic and curator of the Yango II Kinshasa biennial), Alioune Sall (former revolutionary activist and futurist) and Oulimata Gueye (curator of the UFA exhibition).
The Pan African Flag for the Relic Travellers’ Alliance forms part of Larry Achiampong’s multidisciplinary project Relic Traveller (2017): an exploration of the world, tinged with hints of sci-fi, where we follow a Pan African Unionist traveller of the future whose quest is to collect fragmented data strewn across the planet. The project is part of a postcolonial perspective that is informed by technology, individuation, the body and narratives of migration. The flags included in the series – Ascension, Motion, Squadron – are comprised of 54 stars representing the 54 countries of Africa. Green, black, and red respectively reflect its land, its people, and the continent’s political struggles, while yellow represents a new day and prosperity. Finally, the black disc represents interstellar travel: a way to leave behind the ruined landscapes resulting from imperial history. While in the West, we see nationalisms on the rise, this project imagines a future in which the African Union has become prosperous, harmonious and responsible for the future of the planet.

Larry Achiampong lives and works in London. His work explores history through the personal and collective dimensions of his heritage while playing with the codes of pop culture from a postcolonial perspective. His focus is on notions of interculturality, but also on the work of psychiatrist and writer Frantz Fanon – who fought against all forms of alienation.

www.larryachiampong.co.uk
Instagram: @larryachiampong
Twitter: @blackph03nix

Polyester with cotton appliqués, 208 x 310 cm
Commissioned by: Somerset House, London
Courtesy: Larry Achiampong
FUFUZELA
2021
DK OSSEO-ASARE
YASMIN ABBAS

(GHANA / USA)
(FRANCE)

Yasmine Abbas & DK Osseo-Asare spend their time between Tema, Ghana, Paris and Central Pennsylvania. Architects by training, their research offers new possibilities for technological innovation. For this duo, the African continent must explore its local savoir-faire and rely on models of innovation that have been tried and tested in the past.

Fufuzela is a prototype. It manifests an idea of collaborative construction with bamboo, via an entirely open source design. Bamboo was chosen for its specific qualities and its ecological dimension – namely, because it is an abundant plant that grows in massive, interconnected networks among different species and, in its natural state, offers physical resistance comparable to steel tension cables. The research process behind the project involved numerous exchanges with different communities in Ghana, thus resulting in a sort of “collective construction technology”. Fufuzela are living structures that allow us to rethink the Pan-African educational spaces of the future. For UFA, they become a resource center, a temporary school, a meeting space, and an educational laboratory for all. In a word, a “Lieu Utile” (a “Useful Place”).

www.lowdo.net/
neo-nomad.net
Instagram:
@lowdesignoffice
@panurban
@yosseo

Bamboo, steel joints, parachute cord
Team: ANO Institute of Arts and Knowledge, Accra, Ghana (Nana Oforiatta Ayim); Agbogbloshie Makerspace Platform, Accra, Ghana (Kwabena Acheampong); Humanitarian Materials Lab (Tiffanie Leung); Spatial Effect Network (Mahan Motalebi), Digital Fabrication Lab (Jamie Heilman), Stuckeman Shop (Allan Sutley), Low Design Office (Ryan Bollom) and DropHouse Design, Cellule B et 3G industrie, Nantes.

Courtesy: DK Osseo-Asare & Yasmine Abbas
Les mots et les choses de Mudimbe is a biographical interview of Valentin Yves Mudimbe by Jean-Pierre Bekolo. Born in 1941, in what is now the DRC, Mudimbe has made a name for himself as a philosopher and philologist. His works and writings – in particular, *The Invention of Africa* (1988) and *The Idea of Africa* (1994) – have deeply contributed to breathing new life into segments of philosophical studies and, more broadly speaking, the humanities and African studies. He has deconstructed an idea of Africa that took root in the 16th century by European travelers, merchants, missionaries and soldiers, and still in place. The film acts as an introduction to his work and thought. Organized like a book where new chapters are introduced via handwritten panels, the film fits neatly into the philosopher’s complex ideas.
A Vernacular Algorithms Research
2018-2021
TEGAN BRISTOW

(SOUTH AFRICA)

Tegan Bristow lives and works in Johannesburg. She is a researcher, curator, artist, developer and lecturer at the University of Witwatersrand. She has also been the director of the Fak’ugesi African Digital Innovation Festival since 2016. She defends the need to broach the issue of technology in Africa through stories and cultures that are native to each country and cultural zone using a decolonial perspective.

teganbristow.co.za

Instagram: @dr_tegan

Nhlanhla Mahlangu, theorist, dancer and teacher, graduate of Moving Into Dance Company, Mophatong. Nhlanhla Mahlangu articulates dance, theater and teaching by reflecting on the potential of dance in educational processes. He uses Isicathamiya, an a cappella musical form combining song and movement as a way to process South African history. He joined the Center for the less good idea created by William Kentridge in Johannesburg in 2017.

https://lessgoodidea.com/the-team#/

Instagram: @hlangus164

Philisiwe Dube is a beadworker. Born in Kwa Zulu Natal, South Africa (1982) she specializes in Shembe and Zulu traditions. Her work is part of the collection of the Wits Art Museum in Johannesburg.

Laurent Malys is a developer based in Nantes and has been collaborating for many years with Kër Thiossane, an art and research center dedicated to digital art based in Dakar. Laurent Malys develops different projects at the intersection of art, technology and science and the cultures of free software and DIY practices.

Beaded embroidery, printed papers, Kinect

With the support of: Dicream, CNC

With the kind participation of the École Nationale Supérieure des Beaux-Arts de Nantes, and its students.

Courtesy: Photograph: Zivanai Matangi / the collection of Angus Gibson.

Broderies de perles: Philisiwe Dube, Marigold Beads and différentes collections privées / various from Private Collection.
Lo-Def Film Factory is a South African collective founded by Francois Knoetze and Amy-Louise Wilson, specialising in amateur cinema and developing co-creation projects from traditional South African theatrical practices.

francoisknoetze.com

Instagram:
@lodeffilms
@wilsonamylouise
@francois.knoetze

VR, 360 video, video, electronic-waste, wood, sand

A Lo-Def Film Factory production:

Co-produced by Le lieu unique (France) and Electric South (South Africa)

Created by: Francois Knoetze and Amy Louise Wilson - Research by: Joe-Yves Salankang Sa-Ngol Lead Developer: Kyle Marais

Commissioned by: Oulimata Gueye for Le Lieu Unique - Sound by: Joshua Chiundiza

With the artistic participation of: Duduetsang Lamola (bikbanaana), collage; Natalie Paneng, video; Caydon van Eck, sound Gomes Bakwene, Peacemore Patsika, Victor Jakara, Nicola Goto, Phedre N’goua, Billy Edward, performance; Paurisia Muhigirwa, Phedre N’goua, voice-over.

Testimonies: Francois Matata, Jeremy Ngililuka, Patrick Nontumpe, Kikombo Simanzondo, Feza Mokankuranga, Flora Amina, Lula Malundama

Performance workshops by: Richard September, Buile Ngaba.

Special thanks to: Tshisimani Centre for Activist Education, Congolese Civil Society of South Africa, Oulimata Gueye, Alex Sutherland, Ingrid Kopp, Steven Markovitz, Caitlin Robinson, Antoinette Engel, Kirstin Lee Grey, Taryn Joffe, Rick Treweek.

Inspired by the film Akira by Katsuhiro Otomo.

This project is supported by an ANT Mobility Grant from Pro Helvetia Johannesburg; financed by the Swiss Agency for Development and Cooperation (SDC).

With the kind participation of the Ecole Nationale Supérieure des Beaux-Arts de Nantes, and its students.
“What happened to all the beautiful dreams and visions that seemed possible during independence?” This is the essential question at the heart of Jihan El Tahri’s work. Through installations, texts, photos, and motion pictures, El Tahri rigorously dissects post-independence African history by using rare archives to deconstruct official narratives. Her ambition? To help produce images for the continent so it will no longer depend on external representations. With Comrades, she returns to the hopes that sprang from the solidarity and struggles of young African nations against colonialism, along with their desire not to align themselves with the United States and the Soviet Union. By associating images from personal archives with X-rays of her body, Jihan El Tahri sets the conditions for a dialogue between important moments in history and their potential effects on human bodies, on a generational scale.

Egyptian, with French nationality, Jihan El-Tahri lives and works in Berlin and Dakar. She is a director, writer, artist and producer, who is internationally acclaimed for her award-winning documentary work. She is currently Artistic Director of DOX BOX.

Instagram: @jihantahri

Video, 2007, 10’09 lightbox, X-ray, archive images

Courtesy: Jihan El-Tahri
At the point where the Limpopo and Shashe Rivers meet in southern Africa, Mapungubwe was the largest kingdom on the subcontinent between 900 and 1300 A.D. This civilization flourished as a sophisticated centre for trading gold and ivory with China, India, and Egypt, but its downfall was brought about by climate change. *Ifu Elimnyama (The Dark Cloud)* is a multimedia sci-fi film set in the year 1220, in the ruins of the ancient city of Mapungubwe. In isiZulu, “Ifu Elimnyama” roughly translates as “dark cloud”. A small group of an advanced Black civilisation, the imingcwi - characters known throughout Zulu mythology - are secretly returning to protect an ancient digital cloud in which the history and ontology of the Blacks is stored. They will reconnect their people to the forgotten honour of Mapungubwe by activating a mainland computer that will thwart the devious plan of a greedy trader. The narrator and sole protagonist, interstellar flaneur uMalanje has returned to witness this pivotal moment.

Russel Hlongwane creates a dialogue between Zulu cosmology and digital culture in order to sharpen our critical eye. He contrasts the mythology of Silicon Valley with figures such as “Inkanyamba”, a mythical snake that lives in the depths of lakes, or “uNomkhubulwane”, the goddess of fertility.

Russel Hlongwane lives and works in Durban, South Africa. He explores the crossover points where culture, tradition, heritage, and modernity overlap using design, visual cultures, and the quest for a creative economy.

Instagram: @russel.hlongwane

**Video:** *Ifu Elimnyama (The Dark Cloud)*, 2019, 6’35

Two-channel video installation with «Ikhubalo» (intelesi, imeyile)

Language: isiZulu, South Africa

Courtesy: Russel Hlongwane
Whether the subject is architecture, IT, or education, Africa is either berated for being “behind the times” or hailed as a laboratory for its hypermodernity. L’École des Mutants is a research project that takes the neighborhood of Sébikotane (east of Dakar) as its starting point, where one finds the abandoned construction site for the University of the African Future (UFA) and the ruins of the École Normale William-Ponty. This area, which was once used for market gardening, is now the site of new urban projects in the style of Dubai. L’École des Mutants explores how more than a century of colonial and post-colonial history has shaped education policies in Senegal – and more generally in West Africa. Based on an in-depth exploration of “futures that have not kept their promises”, the artists create the conditions for collective reflection on our past and future ways of life. Together, they hash out alternate possibilities, inspired by pan-Africanism, decolonial ecology, and science fiction.

L’École des Mutants is a collaborative platform for art and research founded in 2018 in Dakar by the artists Hamedine Kane and Stéphane Verlet-Bottéro. Hamedine Kane lives and works in Dakar and Bruxelles. Stéphane Verlet-Bottéro lives and works in Paris and London.

stephaneverletbottero.info/
the-school-of-mutants

Instagram:
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@hamedine.kane7
@stephane.verlet.bottero

Vimeo:
Kane Hamedine

Wood, steel, cotton, wax, pigments, paper, ink, clay, sound, HD video, various materials

Courtesy: Hamedine Kane & Stéphane Verlet-Bottéro
Jean Katambayi Mukendi lives and works in Lubumbashi, DRC. After completing a degree in electricity, he studied mathematics and entered the art world a few years later. He works with recycled parts and with different metals (copper, aluminium, steel) present in his immediate environment. His taste for manufacturing dates back to his childhood as he spent his time building cardboard machines. He also works from recycled parts and different metals (copper, aluminium, steel) present in his immediate environment.

“The resolution to every problem depends on the relationship between the clairvoyant (le voyant), the living, and the rest of the world.” Voyant symbolises the power of seeing multiple things at once (multi-vision), “a protective interlocutor” communicates with the rest of the world and forms a bridge with the living to solve their problems. Voyant is a giant handmade cardboard robot that examines traditional knowledge and independence through local resources. Jean Katambayi Mukendi’s practice lies at the crossroads of science and technology, futurology and the humanities. He carries out complex research on the physical and spiritual energies that govern the world and uses cardboard as the main material for his machine sculptures. His drawings and imaginary machines could offer technological solutions to Congolese society’s everyday problems, if one were to accept going beyond the usual and strictly rational frameworks of understanding.

Cardboard, plastic foil, styrofoam, various colored paper, various electrical components, glue (365 x 130 x 83 cm)

Courtesy: Trampoline galerie
Afrolampes examines the subject of electricity in the DRC. Indeed, the country’s abundance in raw materials, and the role they have played in the development of capitalism, sharply contrasts with the structural difficulty suffered by the Congolese people in their access to electricity. These Afrolampes question the relationship between post-colonial heritage and the upheavals of new forms of colonisation. But Jean Katambayi Mukendi believes in the capacity of human intelligence to solve the most complex problems, and in Africa’s capacity to emerge from the exploitation to which it is still subjected. Afrolampes are thus meant to chase out the darkness. Jean Katambayi Mukendi’s practice lies at the crossroads of science and technology, futurology and the humanities. His drawings and imaginary machines could offer technological solutions to Congolese society’s everyday problems, if one were to accept going beyond the usual and strictly rational frameworks of understanding.

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Papier, crayon bic / Paper, bic pencil
(100 cm x 70 cm)

Courtesy: Trampoline galerie
NURSERY
2016
KAPWANI KIWANGA

(CANADA / FRANCE)

Kapwani Kiwanga lives and works in Paris. She was awarded the Prix Marcel Duchamp in 2020. She has dual degrees in art as well as in anthropology and comparative religion. Her work is based on research dealing with asymmetrical power relation by bringing together historical narratives, contemporary realities, archives and possible futures.

In partnership with the SEVE, Service des Espaces verts et de l’Environnement de la Ville de Nantes.

www.kapwanikiwanga.org/
galeriepoggi.com/fr/artistes/oeuvres/12156/kapwani-kiwanga

Nursery was born out of the artist’s research on plants and the magical and pharmacopoeic powers attributed to them during moments of political and social resistance. Standing at the crossroads of ethnobotany, alternative history, and ecology, this project connects occult knowledge, strategies of resistance, as well as care. Here, the potted plants are placed on wooden structures that translate the lunar calendar and respect the axioms of vegetable gardening. The plants presented were chosen for the role they played in collective or individual political resistance. Each plant offers a parallel or alternative history to official historical discourse – but visitors must ask the exhibition’s staff for information on the history of these plants as the artist favours oral transmission of this knowledge.

Wooden, plants, plastic pots
Variable dimensions

Courtesy: Galerie Poggi
The Non-Aligned Movement and mid-20th century struggles for independence portrayed Africa as a laboratory for the future. By waging guerrilla warfare on Portuguese colonizers, the co-founder of the African Party for the Independence of Guinea-Bissau and Cape Verde (P.A.I.G.C.), Amilcar Cabral, would contribute to the idea that a cultural awakening specific to the continent was emerging. But this process of construction hides a form of male domination. The work of Rita Raínho and Ângelo Lopes consists of reversing this official perspective by telling other stories, giving a voice and face to those "forgotten" players of history, and creating other heroes. Camarad(as) pays tribute to the female figures of those liberation movements and to the participation of women in struggles for independence. The images depict 12 female activists who participated in the liberation movements of the 1960s in Guinea Bissau and Cape Verde.

Rita Raínho and Ângelo Lopes live and work in Cape Verde. Rita Raínho is an artist-performer. Ângelo Lopes studied architecture at the University of Coimbra in Portugal, and is also a director.

Vidéo 4:4 loop 12’
Iron tube, wood and glass, OV: Portuguese
Archives - Amílcar Cabral Foundation and personal archives.
Courtesy: Rita Raínho et Ângelo Lopes
Nolan Oswald Dennis lives and works in Johannesburg. As a trained architect (University of the Witwatersrand in Johannesburg), he also has a master’s degree in Art, Culture and Technology from the Massachusetts Institute of Technology (MIT). In his work, he explores what he calls “a black consciousness of space: the material and metaphysical conditions for decolonization”.

www.nolanoswalddennis.com
www.goodman-gallery.com/artists/nolan-oswald-dennis
Instagram: data_body

The Black Liberation Zodiac (BLZ) is an ambitious project that translates and re-codifies the astrological constellations of the zodiac through the prism of radical black liberation movements. The astrological houses are divisions of the celestial sphere numbered from I to XII, covering just as many segments of human activity. The 12th House is the house of darkness, the unknown and of healing. In 1919, the International Astronomical Union (IAU) was created to coordinate the work of astronomers around the world. In doing so, the IAU imposed a unique constellation system, based on western mythology, relegating all other systems to the rank of ethno-astronomy. BLZ is part of the movement to de-Westernize and deconstruct cultural elements resulting from colonialism, and adheres to knowledge anchored in other shared traditions. The cosmology of the BLZ functions as a space of individuation, part of the multiplicity of voices that preceded it, and functions as an entity of subjectivation. Through his work, Nolan Oswald Dennis has developed a sophisticated informational system where emblems of the Black Liberation movements are mapped as a functional and inter-relational practice of orientation in the dark.
Tabita Rezaire investigates the quest of our ancestors and the methods they used to understand and connect to the celestial realms in the face of our contemporary drive for spatial conquest. The film is the result of the artist’s research and expeditions to four megalithic sites: the stone circles of Sine Ngayene and Wanar in Senegal, and Wassu and Kerbatch in The Gambia. Gathering stories from the guardians of the sites, local populations and other understandings from astronomers, archeologists, and theologians to unfold the mysteries of the thousands of stones circles scattered across Senegambia, Mamelles Ancestrales goes in pursuit of an ancient African Megalithic civilization so as to better understand our own. Starting from the “technological vestiges” of the megalithic tombs, the film pays tribute to the African understanding of the cosmos and the poetic power of knowledge and beliefs connecting the past to the invisible, the future to the unpredictable, and the scientific to the spiritual.

www.tabitarezaire.com
www.goodman-gallery.com/artists/tabita-rezaire

Franco-Guyanese-Danish, Tabita Rezaire lives and works in Cayenne, French Guyana. Tabita Rezaire’s cross-dimensional practice as an artist-healer-seeker envisions network sciences (organic, electronic and spiritual) as healing technologies to serve the shift towards heart consciousness in opposition to the matrix of coloniality.

This cinematographic installation is set against the backdrop of issues in spatial research and the geostrategic and ecological challenges being redrawn by newcomers. How can we ensure that spatial concerns are not just the prerogative of scientists and private enterprise? How can we ensure that the inseparable cultural, spiritual and social dimensions of this new quest for space are not relegated to the background or, worse, ignored?

12 stones
Commissioned by the Museum of Contemporary Art Den Frie, Denmark: with the support of IFAN, Ker Thiossane, Senegal and Digital Earth, Holland.

Courtesy: Tabita Rezaire & Goodman Gallery
EXHIBITION’S POSTER,
LES SYSTÈMES D’ÉCRITURES AFRICAINS
2021
ÉMILIE AURAT

(FRANCE)

Emilie Aurat is a French graphic designer, specialised in graphic, editorial and typographic design. She has specifically studied the case of young writing systems of the African and Creole diaspora and the issues behind their integration into Unicode and digital tools.

www.emilieaurat.com
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Instagram : @emilie_aurat
Vimeo : vimeo.com/399100752

The writing systems created in Africa are, for the most part, carriers of a heritage of endogenous graphic forms in societal, political and cultural contexts. These have influenced their development, and today the question of their future through their encoding is raised. The UFA poster addresses the question of the future of African knowledge through a typographic design proposal. In order to go beyond the simple character design, three words related to knowledge and communication have been chosen from three different African writing systems. Finally, the question mark Vaï is combined with the acronym UFA to question the notion of the University of African Futures.
CURATOR
OUILIMATA GUEYE
(SÉNÉGAL / FRANCE)

Oulimata Gueye is a Senegalese and French critic and curator. Her curatorial approach is based on research at the intersection of digital and scientific cultures, contemporary art, popular culture. She has participated in numerous international projects around electronic and performance cultures. She has a longstanding interest and commitment to the uses of digital technologies in Africa and within its diasporas. Through her projects, Africa SF, Non-Aligned Utopias, Afrocyberfeminisms, she studied the intersections between fiction, science, and technology that allow for the development of critical analysis and the imagination of alternative histories. She has co-directed Digital Imaginaries, African positions beyond binaries, (ZKM/Kerber, March 2021). She is a member of the artist collective On Trade Off, a transnational project that critically examines extractivism starting from the Lithium issue. She is a faculty member of Digital Earth, think tank for art and technology.

Instagram:
@oulimata.gueye
@xamxam.art
UFA – University of African Futures invites artists who, from a critical
approach to the notion of the future, ask themselves what knowledge and
what stories are necessary for us to imagine the times to come.

What place did the African continent occupy in the development of
speeches presented as narratives of the future? What imaginaries of Africa
have been mobilized? What remains of the utopias of the non-aligned
futures?

To explore these questions, the exhibition calls upon artists-researchers
who go back in time to deconstruct clichés about Africa’s relationship to
the future, and summon the mythologies of origins to invent alternatives
Heirs of Pan-Africanism and digital age, followers of collective approaches,
take hold of issues related to ecology, technologies, care and
struggles for emancipation. The critical review in progress moves the
frameworks for reflection and could allow the development of new utopias.

The guest artists proceed as HistoFuturists, a term borrowed from
African-American science fiction writer Octavia E. Butler. She defined
the HistoFuturist as “someone who looks forward without turning his or
her back on the past, combining an interest in the human factor and
in technology.” The notion of “active utopia” by economist Felwine Sarr
echoes this concept. He advocates a break with inadequate development
models and calls for an archeology of local cultures, so that Africa can
produce its “own metaphors of the future”.

The exhibition is also nourished by the philosophy of Souleymane Bachir
Diane and his critical point of view about the so-called African time, by
the comments of the philosopher Valentin-Yves Mudimbe on the invention
of Africa, and by the work of the historian Jenny Andersson on the
research on the future which was carried out during the cold war in the
United States, in Europe and in the USSR, while we were witnessing the
emergence of claims from so-called “Third World” countries. Reinventing
universities

The title of the exhibition refers to the University of the African Future
(UFA) in Sébikotane, Senegal, which is one of the major projects initiated
by President Abdoulaye Wade in the mid-2000s and now abandoned.

In their project called The School of Mutants, artists Hamedine Kane and
Stéphane Verlet-Bottéro explore how more than a century of colonial and
then postcolonial history shaped educational policies in West Africa.

These models of education have not kept their promises and invite us
to reinvent the idea of university, to create new tools for understanding
our changing world. To symbolically abolish the spatio-temporal distance
between the exhibition space and the African continent, a place designed
by architects DK Osseo-Asare and Yasmine Abbas is installed at the
very heart of the exhibition. Devoted to the construction of a common
knowledge, it functions as a useful place, a laboratory, a meeting place, a
university of popular education.

Finally, let us recall that if Africa is a vast continent, made up of fifty-four
countries, it is a question here of considering, as Felwine Sarr, that “African
nations share the same destiny, face the same historical challenges, and
have the same recent history”.

THE USEFUL PLACE: MEETINGS AND PUBLIC REFLECTIONS

To symbolically abolish the distance between the exhibition space and the African continent, the Fufuzela, a space designed by architects DK Osseo and Yasmine Abbas, is installed within the exhibition. This laboratory for the co-construction of a pan-African common knowledge functions as a space for meetings, work, performances, a university of popular education.

On the program:
(dates to be defined, pending the reopening of the lieu unique)
Conference by architects DK Osseo and Yasmine Abbas
Discussion on the design of the Fufuzela with its flexible, modular and mobile architecture

The Mutant School Assembly

As part of the Mutant School project, envisioned as a collaborative platform around questions of transmission and the future, the Assembly invites the public to attend a moment of future-oriented exchange. Led by Hamedine Kane and Stéphane Verlet-Bottéro, the Assembly invites researchers, artists and representatives of local associations to think of the territories of Dakar and Nantes as an archipelago of peripheries in the making, a laboratory of decolonial ecologies.

In the continuity of this meeting, another assembly will also take place in Dakar, Senegal in January 2022.

Petite fabrique:
Leave your children at the Petite fabrique for a plastic arts workshop and take the opportunity to visit the exhibition in peace!

Meeting-roundtable with the collective
Decolonize the arts
The collective fights against discrimination in the arts against minority and postcolonial populations. With the presence of Françoise Verges, political scientist and decolonial feminist activist, the presence of Françoise Verges, political scientist against minority and postcolonial populations. With the collective fights against discrimination in the arts

WORKSHOPS AROUND THE EXHIBITION
Footprints, archives and subterranean narratives: a workshop for students at the Beaux-Arts
The artist duo Lo-Def Film Factory (Francois Knoetze and Amy-Louise Wilson) presents in the exhibition The Subterranean Imprint Archive: a multimedia project at the intersection of virtual reality, art installation and performance (see p.). Starting in South Africa and bridging to the Democratic Republic of Congo, the project aims to uncover invisibilized and subterranean narratives.

As part of this project, a workshop is proposed to students of the Ecole Nationale Supérieure des Beaux-Arts de Nantes, led by the activist and activist Joe-Yves Salankang Sa Ngol (DRC).

The School of Vernacular Algorithms with Tegan Bristow, Nkhahla Mahluangu, Phihliswe Dube and Laurent Malys
The School of Vernacular Algorithms is an experimental educational experiment that explores how the traditional African knowledge of beadwork, KwaZulu and Mozambique weavings influence science and information and communication technologies.

Conceived as a collective project, the experiment is led by Tegan Bristow in collaboration with dancer Nkhahla Mahluangu, embroiderer Phihliswe Dube and developer Laurent Malys (see p.). For four weeks, students from the scientific preparatory class of the Clémenceau high school and four first grade classes from the Jean Moulin elementary school in Nantes, France, participate in a teaching program that combines beadwork, history of science, information and body language, and learning the code. The results of their work will be visible in the exhibition.

With the participation of DICREAM, CNC

AFRICA2020 SEASON

« AN INVITATION TO LOOK AT AND UNDERSTAND THE WORLD FROM AN AFRICAN PERSPECTIVE »

N’GÔNE FALL, GENERAL COMMISSIONER OF THE AFRICA2020 SEASON

Conceived around the major challenges of the 21st century, the Africa2020 Season presents the points of view of civil society from Africa and its recent diaspora in all sectors of activity. A laboratory for the production and dissemination of knowledge, it is the sounding board for these agents of change who are experimenting with new relationships to the world.

Dedicated to the entire continent, co-constructed by African professionals in partnership with French operators, the Africa2020 Season is a pan-African and multidisciplinary project, focused on innovation in the arts, sciences, technologies, entrepreneurship and economy. It focuses on women and targets youth as a priority. Based on the principle of collective intelligence, the ambition of this Season is to build meaning together around the values of citizenship.

PRACTICAL INFORMATION:
From April 10 to August 29, 2021:
Until July: Tue > Sat from 2pm to 7pm Sun from 3pm to 7pm.
Then: every day from 10 am to 7 pm.

FREE ENTRANCE

ACCES?
le lieu unique, entrance: quai Ferdinand-Favre, 44000 Nantes
• +33 (0)2 40 12 14 34 / www.lelieuunique.com
• Train, Gare sncf de Nantes 5mn by foot (2h de Paris)
• BusWay, line 4 / Tramway, line 1 Stop: Duchesse Anne
• Bus C2/C3/54 - Stop: lieuunique

GUIDED TOURS AT LIEU UNIQUE

In LSF: Sat 12 June at 3:30 pm, duration: 1 hour
(free on reservation: mediation@lelieuunique.com)
HD PHOTOS AVAILABLE
Download the photos

PRESS CONTACT
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LE LIEU UNIQUE
The police Prompt have been drawn by Cadson Demak, a type foundry from Thailand.