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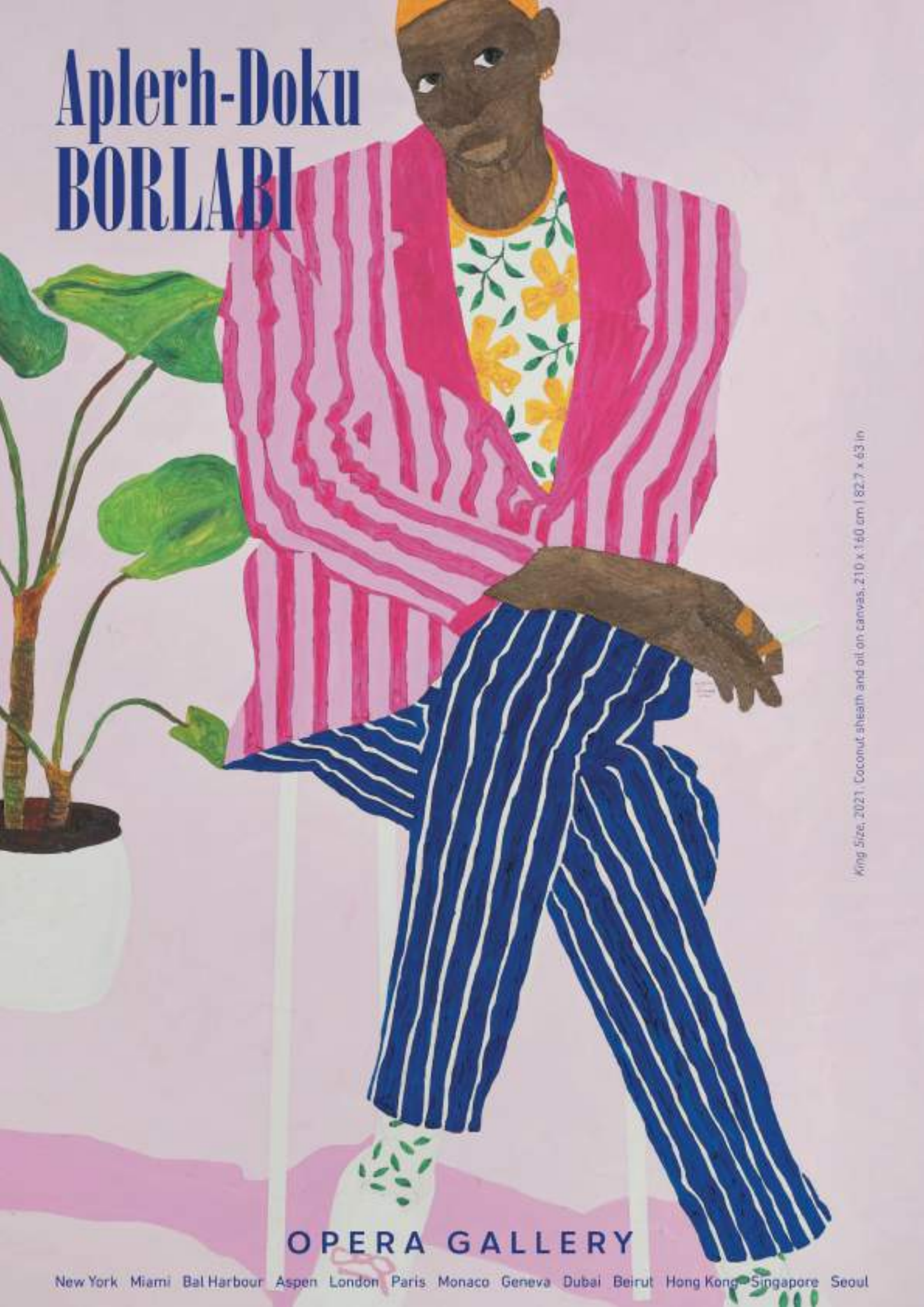

King Size, 2021. Coconut sheath and oil on canvas. 210 x 160 cm | 82.7 x 63 in

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Bester V (*Mayotte*, 2015), Zanele Muholi

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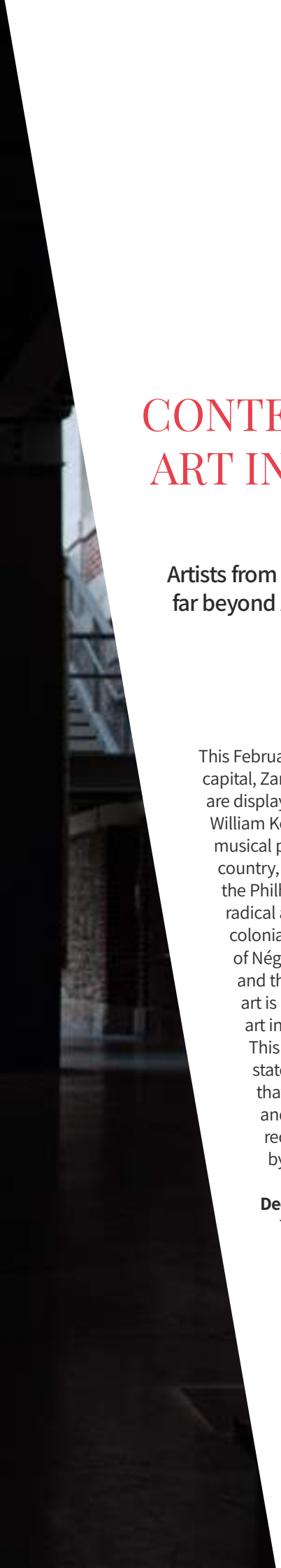


CONTEMPORARY AFRICAN ART IN THE SPOTLIGHT

Artists from the continent or the diaspora carry a strong voice that resonates far beyond Africa. How is their determination is shaking up the art market?

This February, an African air is blowing over Paris. All over the capital, Zanele Muholi's striking black and white self-portraits are displayed in XXL format. At the Théâtre du Châtelet, William Kentridge orchestrates a hybrid and unclassifiable musical piece with Sibyl and his South African choir. Another country, other expressions: Fela Kuti's Afrobeat resounds at the Philharmonie de Paris, which does not hide the Nigerian's radical activism against the corruption of the elites and neo-colonialism. At the Musée du Quai Branly, the foundations of Négritude are rediscovered with the exhibition "Senghor and the Arts". Could this be a sign that contemporary African art is (finally) making its way into the cultural and commercial art institutions of Europe without fuss or hindrance?

This is not such a simple process, even if some refreshing statements and positions are shaking up an art market that is still very conventional, white, male, Western and gendered. Perhaps we should also see a certain receptivity of the public to the discourses carried by artists from the continent and the diaspora.

Decolonisation of the body

The Zanele Muholi's exhibition at the Maison Européenne de la Photographie (MEP) focuses on this issue by devoting the very first retrospective in France to this South African "visual activist" who denounces the discrimination suffered by the black LGBTQIA+ community. Her-his collective portraits and brilliant stagings of self-portraits shatter the stereotypes of black women in today's society and, more generally, the representation of the black body.

On the edge of photography, video, installation and performance, Buhlebezwe Siwani also questions the place of black women's bodies in South Africa and in the history of art [see p.18]. A reflection extended by the work of Legakwanaleo Makgekgenene, which is inspired by her experience "as a black African woman from Botswana" [see p.68]. With finesse, she addresses the complexity of radical black feminism, denouncing neo-colonial practices, social inequalities and discrimination against women.

Denounce, reconstruct

Introspection in the service of social criticism is thus irrigating a whole younger generation of artists on the continent. Nigerian artist Michael Igwe, born in 1994, is an experimental artist who works mainly in abstract and expressionist painting, exploring his personal experiences, human experience and memory [see box p.15]. Represented by Rele Art Gallery, which is uniquely located in both Lagos, Nigeria and Los Angeles, his work

— Carine Claude

has been featured at Art Basel OVR in 2021 and the Armory Show in 2022. "As an artist living and working in Lagos, the realities are harsh and I come from a background where conditions are critical," he says. The title of my first solo show in Los Angeles last year, "As the Sparks Fly Upward", implies a kind of permanence and constancy. It speaks to the way one struggles with the death of a personal ideal and a painfully exhausting place for which there seems to be no solution."

At only 28 years old, Ivorian artist Mounou Désiré Koffi is already enjoying great media exposure thanks to his singular work based on upcycling [see p.76]. Recovering electronic waste, he constructs striking paintings made of keyboards and telephone shells left as rubbish. "Artists are spokespersons for society, critical people who also bring their touch to the elitism concerning facts and realities of our society. Whether it's in the technique, the materials used or the styles, you have to try to bring something to the table, to make people more aware, to make them aware in your own way," he says. An eco-artistic approach that anchors his reflection on the place of art in environmental awareness.

Until 25 March 2023, Luxembourg Gallery Zidoun-Bossuyt, which also has offices in Dubai and Paris, is hosting "The Eye never has enough of Seeing nor the Ear its Fit of Hearing", the first solo exhibition of artist Eniwaye Oluwaseyi in Europe. Born in 1994 in Kwara, Nigeria, Eniwaye Oluwaseyi studies "the crucial social transformations that influence his community". Social injustices and inequalities, abuses of power and family relationships are examined with a luminous brush between portraits and chronicles of daily life. "While his paintings are the result of visual memories and photographs of his family and friends, Oluwaseyi incorporates fragmented elements that he observes, thus conveying a personal psychological dimension to his work," describes the critical text accompanying the exhibition.

Zeitz MOCAA

Located at the Victoria & Alfred Waterfront in Cape Town, South Africa, the Zeitz MOCAA (Museum of Contemporary Art Africa) opened its doors on 22 September 2017. A former grain silo rehabilitated into a cultural space by artist-designer Thomas Heatherwick, the monumental concrete and glass complex stands 57 metres high. Within it, a hundred or so exhibition rooms are spread over nine floors and 6,000 m^2, and are available to the public. This initiative is shared between the Victoria & Alfred Waterfront company and the collector and billionaire Jochen Zeitz, former CEO of the Puma brand, and passionate about contemporary African art.

Although the rehabilitation of the site began in 2013, the project took root long before that. It was the meeting between Jochen Zeitz and the South African curator Mark Coetzee — who became the museum's director and was forced to resign a year later following some controversy — that gave the first impetus to the idea of establishing a collection that would reflect the continent's contemporary creation. Jochen Zeitz first presented part of it in his lodge in Kenya, also hosting artists in residence. But the idea of a global museum, the first in Africa, was gradually formed.

Zeitz MOCAA
V&A Waterfront. Cape Town. South Africa
www.zeitzmocaa.museum

In parallel to his Paris solo show, the works of this inspired self-taught artist are also being shown at Zeitz MOCAA, as part of the group exhibition "When We See Us: A Century of Black Figuration in Painting". Opened in September 2017, this museum (MOCAA for the Museum of Contemporary Art Africa) in Cape Town, South Africa, is dedicated to living artists from the continent and the diaspora [see box]. The museum's mission is to find contemporary works that are more often exhibited outside Africa. It shows works by artists never before presented on African soil: Edson Chagas, Nicholas Hlobo and Athi-Patra Ruga rub shoulders with the stars of contemporary art Glenn Ligon, Zanele Muholi and El Anatsui. A dialogue between Africa and the world, for a refocusing of values and arts.

Structuring an ecosystem

Just like the galleries, the fairs give impetus to the African art ecosystem in Africa [see p.16]. The geography of these African fairs is polarised in several areas of the continent. First launched in London in 2013, then in New York in 2015, the 1:54 fair has made Marrakech one of the epicentres of the contemporary African art trade since its establishment in 2018 in the red city. Dynamic and effervescent, Lagos now holds the second place in the art sphere on the continent, notably with its international fairs Art × Lagos and Lagos Photo. South Africa, again, stands out with JoburgArtFair, the very first contemporary art fair in Africa created in 2008, and the Investec Cape Town Art Fair, which celebrated its 10th anniversary this year. More than 23,000 visitors attended the event, which took place in Cape Town from 17 to 19 February. With a hundred or so galleries, more than half of which are from the continent, such as the Atiss Gallery and the Cécile Fakhoury Gallery from Dakar [see box p.26],

Untitled (2022), Michael Igwe

Courtesy Michael Igwe

View form Michael Igwe's studio

Courtesy Michael Igwe

Grada Kilomba

Photo Ute-Langkafel. Courtesy Grada Kilomba. 1:54

the fair is attractive because of its reasonable size and narrow selection. A breeding ground for emerging scenes.

Sometimes, too, contemporary art from the continent maintains a fruitful dialogue with classical African art. At the last Parcours des mondes in September 2022, the primary art fair in the Saint-Germain-des-Prés District, the Duende Art Projects gallery presented "Beaux Rêves", an exhibition bringing together 19th-century South African Tsonga, Shona and Swazi headrests and contemporary abstract works by three contemporary Ndebele artists: Franzina Ndimande, Angelina Ndimande and Anna Mahlangu. Several correspondences and links can be discovered between these ancient works and these contemporary Ndebele paintings", said its founder, the Belgian Bruno Claessens. The gallery owner Lucas Ratton is also familiar with these dialogues.

All this patient work of recognition that takes place in galleries, fairs and museums would be nothing without the eye of collectors [see p.36]. Hand in hand with gallery owner André Magnin, philanthropist Jean Pigozzi built up a collection of over 12,000 works in the early 1990s. Discreetly, the Swiss collector David Brolliet has decided to gather his African works in Dakar where he is multiplying projects and initiatives in favour of an "art of Senegal, for Senegal". Private African initiatives are multiplying, such as the Zinsou Foundation established in 2005 by the art historian Marie-Cécile Zinsou. Active for a long time, but often unknown to the general public, the African collectors are as much seekers. Sindika Dokolo, a Congolese businessman who died in 2020, collected some 5,000 pieces in his personal collection.

3 questions to... Michael Igwe

Your work on human bodies is on the borderline between abstraction and figuration. What do these bodies mean to you?

I look for ways to distill my deepest thoughts and reflections, whether they are primary experiences or simply external observations and their influence on life in general. In this way, bodies become a complex form for me, capable of containing information about themselves and about an ever-changing physical world, about the contradictions, truths and fragilities of life.

What techniques do you use in your artistic process?

Materials and processes have a formal impact on my painting, and I try to push the boundaries of my painting. At the moment, acrylics allow me to do this better, but I am always looking for new media. Painting in this way allows the work to exist as independently as possible, without the constraints of my ideas and feelings, while retaining my opinions. In this sense, there is a lot of flowing and layering, often including repetitive acts. The distortions occur organically and in sync with my thoughts and concerns. Compositional decisions at the beginning of each project break down and become looser as the paintings develop. It is a very intense and emotional process.

How does your work resonate with political and social events in Nigeria, and is your art production a form of engagement?

I would like to think that it resonates with socio-political events, perhaps just differently. The body, as I choose to approach it in my practice, is a material with information and lived experiences that it has absorbed. The relationship of the body to its environment becomes evident in the way it navigates a place, which is reflected in the paintings. In my work I want to access this basic human response. It can be anger, despair, disillusionment, love, hostility, tension, etc. but I have to feel something, it's more a subjective view than an active engagement. And if I can reach deeply buried emotions at any time, they can serve as portals.

But sub-Saharan Africa still has great disparities in its artistic and cultural infrastructure. Although art schools are developing, many of the continent's artists still leave to complete their training abroad [see p.68]. Here again, the concentration effect is obvious in South Africa: of the top ten art schools on the continent, eight are from South Africa, including the Wits School of Art, the Market Photo Workshop, a photography school founded by David Goldblatt [see p.28] and the Michaelis School of Fine Art, which gave birth to the women's collective iQhiya. Elsewhere in Africa, other establishments are gaining a fine reputation, such as the Institut National Supérieur des Arts et de l'Action Culturelle (INSAAC) in Abidjan, Ivory Cost, and the École Nationale des Arts de Dakar in Senegal. On the borderline between a residency and an art academy, the Àsìkò Art School, affiliated to the Centre for Contemporary Art Lagos (CCA Lagos) created in 2010 by Nigerian curator Bisi Silva, offers collaborative programmes for artists. As in many other areas, the freedom to create goes through education.

Riding the Murky waters (2022), Eniwaye Oluwaseyi

Courtesy Zidoun Bossuyt

INTERVIEW

Sinje NgamaJuba (detail, 2018), Buhlebezwe Siwani

Courtesy Buhlebezwe Siwani. Madragoa

“IT IS MORE ABOUT QUESTIONING RATHER THAN REPAIR”

Buhlebezwe Siwani’s practice is rich and protean. On the edge of photography, video, installation, and performance, she questions the place of black women’s bodies in South Africa and in art history.

Buhlebezwe Siwani was born in 1987. She grew up in Johannesburg, Eastern Cape, and KwaZulu-Natal. The artist now lives and works between Amsterdam and Cape Town. The artist received her first degree from the Wits School of Arts in Johannesburg in 2011 and her MFA from the Michaelis School of Fine Arts in 2015. In 2021 she won the Standard Bank Young Artist Award. Galeria Madragoa in Lisbon allowed her to use her own voice in a solo show last November.

Buhlebezwe Siwani works with her body, built by generations and generations of forebears, and history: a sacred and political body. The plurality of mediums she employs offers a committed corpus of production where spirituality encompasses activism, the struggle against patriarchy and the redefinition of home. Her ability to immerse the audience in a bath of ancestral knowledge allows us to see our daily lives differently. Buhlebezwe Siwani examines humanity and questions how it can heal and reconnect to a certain transcendence. She calls for a reappropriation of her body and her history.

How did you choose to become an artist? Did you grow up in a family of artists? Did you have a revelation? Or did it come naturally?

I was surrounded by the arts, creative people, and many musicians. My mother worked in the entertainment industry. The easiest way would have been to go into the dramatic arts or dance field. However, I was just drawn to putting things together, drawing on paper, and making things visual.

How was your first exhibition experience?

I was in my Master’s and was invited for my first exhibition. It was great to see my photographs hanging in the space; they were in a passageway of a gallery of two floors. It was not white walls or a classic room. It was exciting to have my works exhibited in that way. They got bought by a good collection. So, it was an excellent first experience; I did not struggle.

You also are a performer. Is performance a more effective language for you than words or pictures?

Words perform things that performance cannot, but sometimes, action speaks louder than words, and sometimes words speak for themselves. Sometimes you show a photograph, and the picture without the title does not make sense. You give the work a title, and then the artwork becomes stronger. Sometimes, a title can break the work or do the work. I do not think that one can exist without another.

— Jeanne Mathas

Dzumani (2019), Buhlebezwe Siwani

Courtesy Buhlebezwe Siwani. Madragoa

How is the performance's idea born in your mind? And what is your relationship with the audience?

Sometimes I see something or feel something, and I want to respond. My works are responses to how I think and see things. A moment: they are always reactions to those moments in time. As for the audience, I do not think about it. The audience is never my problem. If I am there, you have to find a place to view the performance: sitting, up…

The spiritual dimension is at the heart of your work. We find water and soap as elements of a ritual of washing, of purification. What interests you in these materials?

I am talking about spirituality and how one cleans the woman's body with those materials. It also comes from an old memory: being washed as a child, growing into a teenager. It is really about this idea that women are dirtier than men. Because women menstruate, women have children; women have sex as if men do not. It is about gender, sex, and spirituality. In a spiritual setting, the women's body must do more cleansing and purification than the male or any other body. Then comes the idea of race and that the black body has to clean more because it is seen as dirtier. If one is going deeper, what about racial mixing? Because if you have one once of blackness, your blood is tainted, no longer pure. It always touches on those ideas in the works with water and soap.

You are a *sangoma*, a healer. Would you say that your work allows you to repair, in a way, the injustices and inequalities of colonial history?

It is more about questioning rather than repair. Because we are still dealing with the repercussions of colonialism, we are struggling with our history and will be for a very long time. A lot needs to be done to get to a point where things become fair. Things will never be acceptable if the world keeps behaving as it does. People act as if they do not know history, and the role of an artist is to be a mark of the time, to speak about society now: socio-economical, socio-political, and socio-historical contexts. All of that is important because we cannot forget what happened. If you forget what happened, what will prevent it from happening another way? Things keep evolving; one calls the same thing differently.

You have a strong link with water, which is almost omnipresent in your work. You also cross the water to go from one country to another. As if each journey were a rite of passage, repeatedly. Why is this constant mobility vital to you? What would be your definition of home?

I think so; it is. Being at home in South Africa is essential because I create when I am at home. My definition of home has changed a lot in the past two years. Home is South Africa, but a home is also a place you go back to. You have your bed, your things. I try to find that within myself. Right now, I am not sure where home is. I know I am my own home as my body is my own home, my vessel.

In an interview for the French Institute, you said that living in the Netherlands is facing colonial history daily. Is it a duty to remember?

It is a colonial memory, this is what happened, and this is where my people and I come from. This is our history. It has shaped landscapes and thinking. It has shaped a lot of what makes South Africa now. I have to speak back to it. It would be remiss not to talk back to the city that reminds me of that each day.

Some of your works recalls of the ones of Ana Mendieta. Has she been a source of inspiration for you?

She has been a massive inspiration to me. I love her work. It is intense. Ana Mendieta's work came to my attention when I was at university. That was in 2006. The school system sometimes forces you to look at her work or other significant figures. However, it also forces you to emancipate yourself to create something that is not a simple copy. From there, I scratched the surface and tried to go beyond. Then I started looking inwards because artists in South Africa tend to look too much outside for references. I looked out for artists from my country. My work differs from Ana Mendieta's because it does not deal with the same subjects. However, we have a lot in common:

> "we are still dealing with the repercussions of colonialism, we are struggling with our history and will be for a very long time. A lot needs to be done to get to a point where things become fair.
> — *Buhlebezwe Siwani*

> People have their ideas and opinions; whether you explain or try to frame your work, they will go back in their heads and think whatever they want. What is necessary is to have thick skin. Once you put your art out there, you must close the door.
> — *Buhlebezwe Siwani*

she was a woman of colour and spoke about her origins. I unconsciously went back to her work because I was in the Netherlands. The idea was born when I was there and then produced at home in South Africa.

Some of your works (*Sinje ngamaJuba*, 2018) link with 17th-century Flemish paintings in the play of light and chiaroscuro. Is this a way of reappropriating history, of reversing colonial domination? How do you produce your photographs?

I would say that I am putting my lens on it. I am interested in this period and how black bodies were framed. I just created a whole show on it, and I am curious about how the black body was placed in those periods, under those lights, and how the black body became a focal point. It is more evident than before in my photographs; it has become more deliberate. On the production side, I have worked with a few photographers in the past, like Ashley Walters and George Mahashe. He is the one who worked with me for Sinje ngamaJuba. I told him what I would like. He knows how to think about photography more technically. So, he was behind the camera and directed me to obtain what I wanted. It is teamwork.

Would you describe yourself as an *artivist*?

I think every artist is an *artivist* in their way. We all have our politics. I am reluctant to align myself with this notion because I do not feel I do enough. I do not know if I am an *artivist*, but I know I am trying to speak about what should be spoken out. Moreover, I have a particular point of view, which sometimes I can be very pushy about. I am disrupting something, but in which way? I am not out in the street picketing. Are we thinking about activism and art activism as we hold pickets, or when each image is saying, "I am fighting for something"? Or are we fighting silently? Because we do not need to be loud necessarily.

The line between commitment and stigmatisation is sometimes thin: how do you juggle? How do you balance the need to work in a group, to be heard and not labelled?

People have their ideas and opinions; whether you explain or try to frame your work, they will go back in their heads and think whatever they want. What is necessary is to have thick skin. Once you put your art out there, you must close the door.

How was your experience in the collective Iqhiyah?

Not everybody can work in a group; working with ten other women with powerful ideas about what they want to do is difficult. Moreover, making time is a tricky thing. Everybody is wrestling with different timetables; everybody got an ego, and we all have prominent personalities. It was a constant "give or take". You have got to have the grit and the strength for it, and the patience, more importantly.

What was the purpose of the collective?

The goal of the collective was to create a space for ourselves, black women, to create a network. It was supposed to work as a network, with many women joining us. We wanted to exhibit with each other because we were tired of the spaces controlled by white men, black men, and white women. We needed a place for black women to show their work and not compete as the art world often tries to do. We just wanted to show our work together.

Your work is an intertwined and subjective whole. It reminded me of Robert Filliou's sentence: "Art is what makes life more interesting than art."

Robert Filliou is right. However, to me, sometimes life makes art more interesting than life. Without one, you cannot have the other. What is a life without the imagery that is produced by the eye?

Dzumani (2019), Buhlebezwe Siwani

Courtesy Buhlebezwe Siwani, Madragoa

Buhlebezwe Siwani

Courtesy Buhlebezwe Siwani. Madragoa

PORTRAIT

Cloud Mischief (2018), Joseph Obanubi

Courtesy Magnin-A

PROFILING CONTEMPORARY AFRICAN ART COLLECTORS

Contemporary African art is unarguably fashionable and its buyers are becoming increasingly numerous. So are the collectors. Here is a look at initiatives, motivated by curiosity, passion and the desire to share.

Collectors of African art have existed for a long time in Africa. In the West, until recently, contemporary art from the continent did not even exist, or at least was not seen or thought of outside of tribal art or so-called "primitive" art. It came to light in 1989, finally acknowledged by the exhibition "Les Magiciens de la Terre" at Pompidou and La Villette. Thunderclap in the Parisian sky, and a series of repercussions in the Western world and its thought system. Evolving outside the bounds of contemporary art history in its traditional sense, contemporary African artists were suddenly placed side by side with European or American counterparts, uncovering other modes of representation, other practices, shaped by thoughts that had not yet been confronted. "Putting Claes Oldenburg or Lawrence Weiner on an equal footing with the Ndebele paintings of South Africa caused us a lot of controversy at the time. We had never seen anything like it," says André Magnin, the curator who travelled across Africa for three years before the event to find its artists, not knowing at the time that he would be involved in the creation of the first major collection of contemporary African art. This approach has now been perpetuated by others, sometimes out of love for artistic creation, sometimes to show and share — sometimes both — an invigorating contemporary art, full of heterogeneous aesthetic proposals, and authentic diversity.

Pigozzi, l'intuition d'un philanthrope

Considered today as the largest private collection dedicated to contemporary African art, the Pigozzi collection now includes more than 12,000 works. The idea was born after the "Les Magiciens de la Terre" ("Magicians of the Earth") exhibition, with the desire to create a world's "one of a kind" collection, in the words of André Magnin, now director of the gallery Magnin-A in Paris. It was to him that Jean Pigozzi, wealthy entrepreneur and philanthropist, turned. Guided by a crazy intuition and a visceral curiosity, the two men worked together for twenty years to build up a collection composed of the greatest names in contemporary art from the African continent: Frédéric Bruly Bouabré, whose works were presented in a monographic exhibition at MoMA from March to August 2022; but also Chéri Samba, Cyprien Tokoudagba, Bodys Isek Kingelez... All of them were artists found and exhibited at the 1989 event. New names were gradually added, like Seydou Keïta, whose photographs, seen by chance in the museum, guided André Magnin towards Bamako: "In less than 24 hours, I found the anonymous author. And that was that day that Keïta became Keïta."

André Magnin devoted twenty years of his life to scouring the continent in search of artists, a much more difficult endeavour in the 1990s than

— Diotima Schuck

> This is one of the most interesting periods for the African continent, there are absolutely immense challenges. Our question is: how do we manage to weave a portrait of the continent today?
> — *Marie-Cécile Zinsou*

it is today: “We had to find ways of getting to the artists. By talking a lot in the streets, in bars, in taxis, everywhere, little by little, we reached the artists,” he says. “It was done in a very empirical way. We looked in magazines like *Africanart*, but we had very little information.” What drives him is his passion for art and the need to meet others. These relationships enabled him to discover artists and to gradually assemble the works that compose the collection today. In 2009, he ended his collaboration with Jean Pigozzi, after having collected more than 10,000 pieces himself.

This major collection is the result of a major initiative, and had a decisive impact on the world of contemporary art. As early as 1991, Jean Pigozzi and André Magnin started organising exhibitions for artists who had never been given the opportunity to be seen on the international art scene. André Magnin explains: "At that time, nobody was interested in contemporary African art. I was practically alone.” The creation of the collection raised awareness and interest, and enabled artists to gain a foothold in the art market. The market gradually opened up, irrevocably transforming the artistic sphere in the West.

Foundations in Africa: collecting to raise awareness

On the African continent, private initiatives are gradually emerging and aiming at the transmission and sharing of art. This is the case with the foundation of Illa Ginette Donwahi in Côte d’Ivoire, or Yemisi Shyllon in Nigeria with the OYASAF Foundation. In Benin, the Zinsou Foundation, established in 2005, has an international reputation. These institutions hold strong, recognised, collections, and tend towards more awareness regarding art education in territories that sometimes lack strong artistic spaces. Marie-Cécile Zinsou, who was originally an art historian, recounts: “I moved to Benin in 2003 and was giving art history lessons to young people. It was through teaching that I told myself I had to take them to museums, and given the lack of exhibition facilities, I decided to create a foundation.”

3 questions to... Cécile Fakhoury

What was the artistic situation, the state of the institutions, when you started in Abidjan?

I arrived in Abidjan in 2010-2011, at a not so ideal time. Here, we call it “the events”, but it was a kind of civil war. The context was therefore quite tense and the climate was not at all favourable to the development of cultural or artistic structures. But through discussions with the artists, who were there, willing, and were continuing to work as they could, I brought forward the possibility of opening a structure. Their fervour was very supportive and I believed in it, telling myself that if Ivory Coast got back to what it used to be, which at some point evidently would, it was not a bad place to open a contemporary art gallery.

Was there a market place for art?

When I arrived, the art market was very contained. There was a time, which I did not know myself, when there was a kind of strong local market. There were two or three galleries that were doing well, there were artists… There were even galleries that came from abroad to exhibit in Abidjan, at the Hôtel Ivoire, which is like our central historical monument. Parisian galleries came very regularly to hold exhibitions and sold French painters, like Dubuffet. There was a series of events, and about ten years were lost, interspersed with rather complicated political phases. This meant that interest in art and its market, and everything cultural, was perhaps put aside a little. When I arrived, it was very quiet, with not much going on, even though there were events that had been existing for a long time and that were still contributing to the art sphere, such as the Dakar Biennial, or Bamako, with photography…

How did your gallery develop in this context?

Some interest came from abroad. 1:54 started in 2013. Touria El Glaoui, the director, called me and offered me to participate. The fair was very successful and opened many doors to the international market for the gallery. Then there was AKAA, and more and more interest from collectors, museums, curators… So we took advantage of a global context where interest in contemporary African art was growing. My aim with the gallery has always been to create this double dynamic: it is my local market that carries my international market, and my international market that carries my local market. This is why I opened Dakar in 2018. Since then, the market has been developing on the whole continent.

Signares #11, St Louis (2011), Fabrice Monteiro

Courtesy Magnin-A

Marie-Cécile Zinsou

© Daniele Molajoli. Courtesy Villa Medicis

André Magnin

Courtoisie Magnin-A

> There was an absolute trust between Pigozzi and me, and I towards him. Then I forged a very close relationship with the artists. This, is what I like. — *André Magnin*

The Fondation Zinsou's collection, of around a thousand works, was constituted over the years and through artistic projects. However, Marie-Cécile Zinsou considers herself less of a collector than a custodian of the collection. This difference is, to her, fundamental. She explains: "I am a little uncomfortable when I am presented as a collector. Initially, I produced works. And beyond production, we realised that we had to buy to support the artists." The foundation thus produces exhibitions and then acquires certain pieces, although not all of them because the aim is also to give the artists, often emerging ones, visibility beyond the institution's borders by enabling them to sell. This reach is galvanised by loans provided to other institutions around the world, such as the Cobra Museum in Amsterdam and its exhibition "Cosmogonies", which opened at the beginning of October, following the highly successful MO.CO exhibition in Montpellier in 2021 under the same name, both of which featured pieces from the Zinsou collection.

Acquiring to support artists, yes, but not only. The foundation wants to draw a "portrait of contemporary Africa through the works of our time," announces Marie-Cécile Zinsou. A large-scale project, which implies diversity in the works contained in the collection: "There are really all kinds of works. There are classic painters from Kinshasa's popular art scene and, at the same time, works by young Fine Arts students who had never exhibited in a museum before. Hence, the collection engages all media, from painting to photography, from sculpture to installation, video, or tapestry, supported by the editions Les archives du présent, aiming at documenting and inscribing in time the present contemporary production. A production not limited to Africa, as it is intended to be comprehensive and global: "We don't ask artists to have an African passport." Driven by a lively passion for creation, Marie-Cécile Zinsou is keen to share it with future generations, who are already here, to educate, raise awareness, and accompany her public in the discovery of the arts. This collection, this portrait of Africa, thus constitutes cultural resources for the future as well as for the present, for today and for tomorrow.

> My collection is a notebook. It is the history of my relationships with artists that I love, that I have loved, that I may always love. — *André Magnin*

The rise of African collectors

The integration of contemporary art from the African continent into the international scene over the past ten years has shifted the lines. Today, its collectors are gradually rising their voices, as some of them are working to bring creation forward to the public. This was the case of Sindika Dokolo, a Congolese businessman who died in 2020, key figure of the art world. His collection amounted to 5,000 pieces, the largest in Africa to date. But he was not the only one, and certainly not the first to collect. "In Benin, there have always been collectors," points Marie-Cécile Zinsou. "I remember very well, as a child, seeing some absolutely extraordinary collections in Ivory Coast." This testimony highlights collecting practices relatively unknown to the Western world and international institutions.

The scarcity of exhibition structures on most of the African continent is a major factor in the lack of awareness of the works and collections. In the absence of public, official venues, their dissemination stays constrained. As a result, the setting of an organised market remains impeded. Buyers rather go directly through the artist, with no intermediary, if they wish to acquire a work, so the costs are not fixed, nor are the transactions recorded. They leave no trace. Although André Magnin was used to paying full price, or even triple it, he explains: "There were no rules, because there was no market. When the artists were good, we helped to establish a sort of small first market." The structuring then goes through fixing prices, which the emergence of contemporary art galleries facilitates. Although the presence of such places was still exceptional in the 1990s and 2000s, they gradually emerged and continued to flourish, driven by art fairs in Africa, but also by the interest of an international public that was increasingly sensitive to the

> I have a passion for artists' approaches. I do not make a hierarchy or classification of works, it depends entirely on the context. — *Marie-Cécile Zinsou*

Ogun (Daïbi, 2017), Ishola Akpo

Courtesy Fondation Zinsou

continent's production. Cécile Fakhoury, who set up her gallery in Abidjan in 2011 [see box p.28], explains: "Everything is intertwined, between the international interest, the foreign interest in contemporary African art, the different structures that are developing, the multiplication of events… It motivates collectors." At the private initiative of art world players, marketplaces are being set up and concentrated to make sales and acquisitions more accessible to a more local audience, as much as to offset the risk of seeing the fashion and taste of the moment for contemporary African art change course. A danger that the continent's players want to avoid at all costs.

In Africa, collectors also participate in the cultural vibrancy, like Idelphonse Affogbolo, a Beninese businessman and art lover who initiated the "ContemporaryBenin" travelling exhibition, which aims to highlight his country's artists by moving from one capital to another, to Cotonou or Dakar. For others, the focus is on the continent as a whole, and new practices are being put in place to develop collections, both from young buyers who are more willing to invest in culture than before, and from more established collectors who are broadening their field of research. These initiatives also anchor contemporary art from the African continent in the world, as Cécile Fakhoury asserts: "It depends on the country, but when the history of art is strong, the history of the collector becomes part of the history of art." In this sense, collectors also write history. From Jean Pigozzi to André Magnin, from African foundations to continental collectors, each and everyone participates in the creation of a common, global story, opening the field to heterogeneous narratives that all bear witness, in their own way, of today's world.

Exhbition view of “Romuald Hazoumè – Expression(s) décoloniale(s) #2” at the Château des Duc de Bretagne

Courtesy Magnin-A

NOTEBOOK

The Pains of Growing (2022), Chidinma Nnoli
Courtesy Rele Gallery

CONTEMPORARY AFRICAN ART GALLERIES: UNVEILING NARRATIVES, ENRICHING HISTORY

For the past ten years, some specialised galleries have been actively participating in the recognition of contemporary African art. Here is a selection of spaces dedicated to artists from the continent and the diaspora.

For several years now, artists from the continent have been brought to the forefront, whereas ten years ago their practice was largely unknown in Europe. It is usually defined as "contemporary African art" in the West, but "contemporary art" only in Africa. In light of this, the galleries representing such artists evidently position themselves differently depending on their geographical location. Exhibiting contemporary African art, giving visibility to artists from Africa and its diasporas, or promoting contemporary creation from the African continent… All these perspectives are guided by the same common thread: making room for new narratives.

Sakhile&Me. Exhibition and research space

Inspired by her academic background, Sakhile Matlhare opened the Sakile&Me gallery in 2018 in Frankfurt, Germany. With a Master of Arts degree from the University of Sydney and a PhD in Sociology from Northwestern University in Illinois, USA, Sakhile Matlhare is developing a space for education and research. The reflection is built around the positioning of artists and the meaning they give to their works, products of a culture, bearers of knowledge. Co-founded with Daniel Hagemeier, gallery owner specialising in German expressionism and classical modern art, the gallery offers solo and group exhibitions, educational workshops and partnerships, sometimes extended to the African continent. The artists exhibited are not exclusively represented; they are free to work with other institutions, a liberty encouraged by the desire for artistic sharing and exchange. Within this framework, artist Sikai Machache will present her photographic work for the next Sakhile&Me exhibition, at the end of October: an exploration of visual symbolism emphasizing on the relationships between spirituality, imagination and the role of the artist.

Sakhile&Me
7 Oberlindau. Frankfurt am Main
www.sakhileandme.com

Rele Gallery. Interface

An interface between Africa and the international art world. This is how Rele Gallery describes itself. A name taken from its founder, Adenrele Sonariwo, an entrepreneur and curator who had notably worked for the Nigerian pavilion at the Venice Biennale in 2017. Founded in 2015, Rele offers a handpicked selection of artists, represented in two spaces. The first in Lagos, opened in 2015 in Onikan and then in May 2022, after a move to a larger building in Ikoyi, an upmarket district of the former Nigerian capital. The second, established in 2021, is in Los Angeles, making Rele the first African gallery to operate an outpost in the American city. This extension allows it to work

— Diotima Schuck

The pain took me to another place with the pleasure and it was a magical beautiful creative womb space (2021), Adelaide Damoah

Courtesy Sakhile&Me

on both continents and to participate in international fairs, rarely attended by galleries based in Africa. One of the objectives is to represent Nigerian artists, in order to stimulate local creation while bringing it to the international scene. A long and rigorous process, which has enabled the painter Michael Igwe, represented by Rele, to become the very first Nigerian artist to be exhibited at Art Basel in 2021. His solo show "As Sparks Fly Upward", presented in the Los Angeles' gallery after a stopover in New York for the Armory Show in September, ended on 18 October. In Lagos, Sabrina Coleman-Pinheiro's paintings were featured until 22 October in "Feeling Blue, Seeking Solace" for a journey into the human mind, elaborating on the issue of trauma through chaotic landscapes.

Rele Gallery
32D Thompson Avenue
Ikoyi. Lagos. Nigeria
8215 Melrose Avenue. Los Angeles
www.rele.co

Goodman Gallery. Inevitable

Johannesburg, Cape Town, London. One of the first on the continent, established in 1966. The gallery nonetheless distinctly started blossoming and opening up to new horizons when Liza Essers took over the reins in 2008. From representing exclusively South African artists, it expanded to include artists from the continent, establishing a range of discourses aimed at social change. A desire established by the Goodman Gallery, aiming to mirror current questions in today's world. With its fifty or so artists represented, the gallery offers a well-considered selection, including some of the biggest names in contemporary art today, such as Ghada Amer, El Anatsui, William Kentridge… The latest to join this list, Zineb Sedira, was in charge of the French pavilion at this year's Venice Biennale, and was presented at Frieze London this October by the Goodman Gallery. Three artists focusing their practices on confronting power dynamics and post-colonial narratives in their own particular cultural contexts.

Goodman Gallery
163 Jan Smuts Avenue. Parkwood
Johannesburg. South Africa
37A Somerset Road. De Waterkant
Cape Town. South Africa
26 Cork Street
London. United Kingdom
www.goodman-gallery.com

WHATIFTHEWORLD. Emerging scene

Contemporary Magazine named it one of the most promising galleries in the world a few years ago. Founded in 2008, WHATIFTHEWORLD moved three times before settling in the space of a former garage. It is run by its director Justin Rhodes and curator Ashleigh McLean, who offer a programme focused on Africa and its diaspora, both local and global. The very name of the gallery signals the issues at stake for them, relating to today's world and socio-political contexts, questioned by the artists represented. Without being limited to this, the question of the environment, in particular, stands out. Presented until 22 October, Inga Domyala's solo show, "Adamah", explored the relationship to the land, through the themes of memory and heritage, identity and territory. In parallel, the group exhibition "Indecent – A Group Exhibition of Erotic Lace Miniature" proposed a reflection on sexuality, taboo, gender relations and the nature of humanity. Eclectic proposals, and a reflection of today's world.

WHATIFTHEWORLD
16 Buiten Street
Cap Town. South Africa
www.whatiftheworld.com

Cécile Fakhoury. Triptyque

Before she arrived in the 8th district of Paris in 2021, on Avenue Matignon, Cécile Fakhoury had been striving for promoting art in West Africa for nearly ten years: in 2012, she opened a first space in Abidjan, Ivory Coast, near the Donwahi Foundation for Contemporary Art, and in 2018, established a second space in Dakar, Senegal. Cécile Fakhoury proposes exhibitions of confirmed or emerging artists, such as Elladj Lincy Deloumeaux, who graduated from the Beaux-Arts de Paris in 2021. She immediately took him under her wing and organised three exhibitions, including one at Matignon last spring, reflecting the caring relationship she has with her other talents, about 25, among which Jems Koko Bi, Armand Boua, Ouattara Watts and Binta Diaw. The intention is to showcase, publicise and encourage the development of the local market to enable creators to make a living from their artistic practice. The aim is to create actual visibility on the continent and target an African public and buyers. An exposure anchored in an international market dynamic by the Paris outpost. The endeavour is based on a primary impulse, the desire to accompany, enabling Cécile Fakhoury to be close to the artists and have a deep knowledge of their practices, their questionings and the directions they take. For her, offering purposeful statements is vital in art. In Abidjan this month, until the end of November, Romeo Mivekannin is presenting an exhibition entitled "Effractions", which places his questions in the Orientalist movement of the 19th century. In Dakar, space is given to the colourful universe of Rachel Marsil: soft, poetic, in keeping with the title of the exhibition "J'aimerais me voir dans tes yeux". A series of painted portraits, contemplative and intimate. In Paris, Dalila Dalléas Bouzar's symbolic language was on display until 8 October in "Territoires de pouvoir", a frontal, political painting that challenges cultural representations associated with the

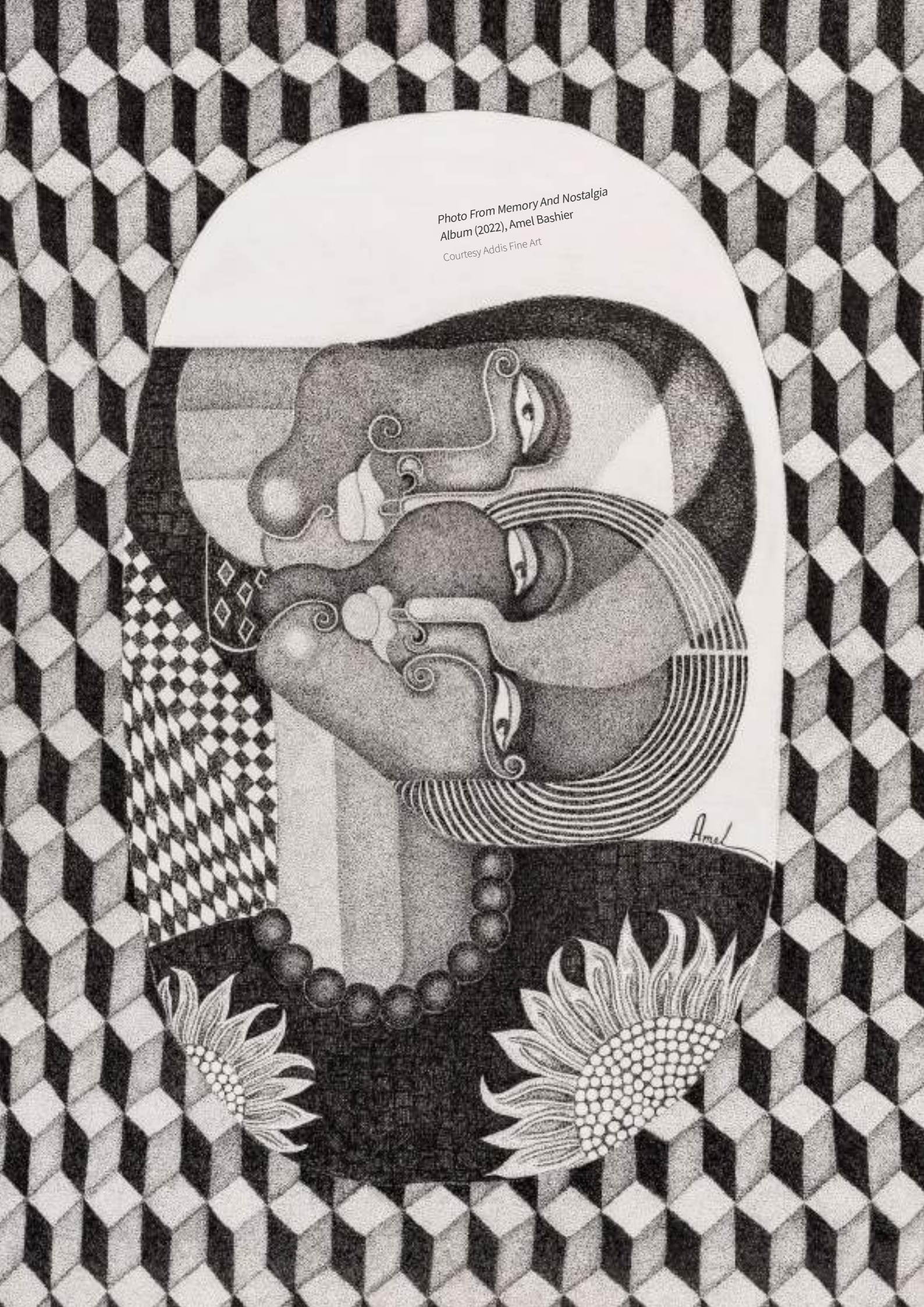


Photo From Memory And Nostalgia Album (2022), Amel Bashier

Courtesy Addis Fine Art

female body. Three places made available for a rewriting of the world and its fields of values. A mirror, too, of a contemporary production that Cécile Fakhoury would like to see free from the "African" label, to be no more than an aspect, albeit localised, of today's art.

Cécile Fakhoury Gallery
Abidjan. Ivroy Coast
Dakar. Senegal
Paris. France
www.cecilefakhoury.com

First Floor Gallery. **Spearhead**

To create the first real exhibition space in Zimbabwe. This was the crazy project launched spontaneously in 2009 by Valerie Kabov, an academic and critic of Belarusian origin, who was passing by Harare, and decided to stay. With co-founder Marcus Gora, a Zimbabwean cultural entrepreneur, Valerie Kabov founded the First Floor Gallery, dedicated to the country's contemporary creation, since artists could not rely on any institution. While the desire to encourage local market dynamics is there, the founders' focus is on art, with the intent to stay close to their artists and support their work through the establishment of residencies offering space and production tools, as well as a long-term follow-up, allowing the development of a practice over the years. The approach is intended to be open to the international scene, deconstructing prejudices about the art of artists of African origin. On the occasion of the Paris International Fair, from 19 to 23 October, the gallery is presenting a group exhibition, combining the work of artists Amel Bennys and Amanda Mushate. A sculptor and a painter, united under the prism of abstraction. An abstraction, however, charged with symbols having little to do with the codes of the European school, proposing another look at the art of our time. Another history too.

First Floor Gallery
Karigamombe Centre. 2e étage
53 Samora Machel Avenue
Harare. Zimbabwe
www.firstfloorgalleryharare.com

Addis Fine Art. **Art at the source**

A first space, created in 2016 in Addis Ababa, capital of Ethiopia. A second one in 2021, in London. The Addis Fine Art gallery was quickly spotted and recognised: in 2019, Artsy named it one of the "most important young galleries in the world". Mesai Haileleul, a self-taught Ethiopian art historian, opened his first space in the "1990s in Los Angeles, already focusing on the work of Ethiopian artists, but with limited success beyond the African community. Twenty years later, Addis Fine Art was born as the first exhibition centre in the capital and designed in collaboration with Rakeb Sile, a collector and businesswoman he met in Los Angeles. With the centre, a new ecosystem was created, and the desire to breathe new life into culture in the region. The focus is naturally local, with a majority of artists from Addis Ababa, often graduates of the Alle School of Fine Arts and Design, the country's main art school. Among them, the teacher and painter Tadesse Mesfin, Dawit Adnew, Ermias Kifleyesus, Girmachew Getnet… The latter was presented until 1st October at the London outpost, while a collective exhibition of a new generation of artists has been held in Addis Ababa until 26 November, with Gouled Ahmed, Kirubel Melke, Fetlework Tadesse and Fuad Mohammed, combining practices such as photography, fabric work, drawing and painting, elaborating on the creation of a youth soaked in a globalised world.

Addis Fine Art
NOAH Centrum Building.Bole Atlas
Addis-Abeba. Ethiopia
21 Eastcastle Street. London
United Kingdom
www.addisfineart.com

193 Gallery. **Pop & fun**

A shimmering space, colourful walls adorned with a multitude of patterns. 193 Gallery, located in a quiet street adjacent to the Place de la République in Paris, is not a white cube, the clean white space that has become the typical exhibition space for contemporary art galleries today. César Levy, its director, offers a programme dedicated to highlighting the diversity of the contemporary art scene in the world. Among the 17 artists represented and 44 guests, the gallery offers a large place to creators of African origin and its diaspora, without however restricting the field of their possibilities; it positions without determining the approach to the works. But even more than an exhibition gallery, 193 Gallery is a place of exchange. Conferences and concerts bring life and people together, nourishing reflection, offering a space for discussion and encounters. This emulation is, in part, its strength, and has rapidly transformed the gallery into a welcoming place since its installation in 2018. Building on its success, an outpost was opened in spring 2022 in Venice, during the Biennale. Since the end of August and until 28 October, 193 Gallery has been presenting "The Colors of Dreams", a dialogue between three photographers from East, North and West Africa, Thandiwe Muriu, Hassan Hajjaj and Derrick Ofosu Boateng. In a colourful pop universe, they tell their own stories, towards a reappropriation of cultural codes specific to each individual, and to their sensibility.

193 Gallery
24 rue Béranger. Paris 3rd. France
556 Dorsoduro. Venice. Italy
www.193gallery.com

Untitled (Microcosmos II, 2018), Dimitri Fagbohoun

Courtesy Cécile Fakhoury Gallery

> To me, the meaning of history today is to create something here, to participate in the development of a structured, buoyant scene and market. And that it lasts, so that history also gets seriously written here. — *Cécile Fakhoury*

Rhizome Gallery. Cultural bud

Settled in Algeria in Algiers in November 2020, Rhizome Gallery existed virtually since 2017 and worked then on the cultural management of visual artists. The installation of a physical space now allows artists to occupy a place entirely dedicated to plastic research, a still rare possibility in the capital. Rhizome is not only an exhibition space, it also offers events and training for art professionals, artists and students of fine arts, thus acting for local cultural development. The gallery aims to be an extension of the country's art schools and institutions through the specific teaching of the professions of art critic, curator and cultural mediator, which are not available in art schools. At the helm, Myriam Amroun, curator, and Bouzidi Khaled, work for artists of Algerian origin, and offer residencies in favour of the cultural ecosystem of Algiers. Representing artists Louis Baouche, Nasreddine Bennacer and Adel Bentousi, Rhizome also collaborates with the emerging scene. Since its opening, it has organised exhibitions of artists such as Bardi, el Meya, or presenting the transversal gazes of Sonia Merabet and Abdo Shanan, creators with varied perspectives, their individuality encouraged by the gallery and the spaces of expression made available.

Rhizome Gallery
82 rue Didouche Mourad
Algiers. Algeria
www.rhizome.gallery

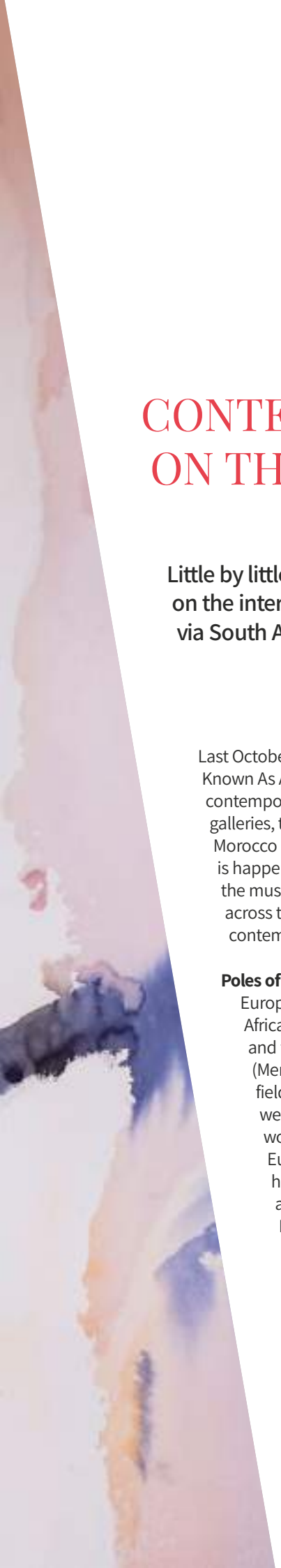
Stranger to Lines II (2020), Ibrahim Mahama
Photo Paris Brummer. Courtoisie WHATIFTHEWORLD. Apalazzo Gallery

Going home: Marabastad-Waterval route (1984), David Goldblatt

MARIE

Dawn Reeds (2022), Ronan Mckenzie

Courtesy 1:54



CONTEMPORARY ART FAIRS ON THE AFRICAN CONTINENT

Little by little, African art fairs are carving out a place for themselves on the international contemporary art scene. From Morocco to Nigeria, via South Africa, they are highlighting a young creation full of promise.

Last October saw the opening of the 7th edition of Also Known As Africa (AKAA), the major Parisian art fair dedicated to contemporary African art [see box p.XX]. Among the 38 exhibiting galleries, ten or so come directly from the continent, from Morocco to Ghana, via the Ivory Coast, to South Africa. But what is happening on the other side of the Mediterranean? What are the must-see fairs on the 54 countries' continent? Let's jump across the seas to discover some of the key events of the contemporary art market in Africa.

Poles of influence

European initiatives for contemporary art production from Africa have become increasingly numerous in recent years, and fairs have flourished in Paris, London (1:54), or Belgium (Menart) — and have managed to stand out in the bubbling field of cultural events in the international art world. The website artfairmag.com, which lists all the art fairs in the world, counts almost 200 of these african fairs per year. Europe accounts for 110 of these fairs, North America for half as many, with 53 fairs, and Asia for 16. Some enjoy a worldwide reputation, such as 1:54, which opened in Marrakech on 9 February, or the Investec Cape Town Art Fair, which welcomed some 23,000 visitors for its 10th anniversary from 17 to 19 February. The number remains small and seems derisory in the face of Western omnipresence. Nevertheless, it highlights the structural dynamics driving the market system and the organisations that derive from it. While the fairs contribute to the artistic influence of a given geographical area, they also make it possible to offer visibility to the artists chosen and for the galleries to sell them, generating 60% of their turnover. Such events become spaces of cultural and economic stakes, reflecting a market shaped by local realities as well as by its inclusion in global dynamics.
In Africa, three poles emerge and reveal the spheres of artistic influence of the continent: Marrakech, in North Africa, then in the West comes Lagos, Nigeria. South Africa, in the lead, shares two fairs, one in its capital, the other in Cape Town.

An international fair in Morocco

One continent, 54 countries. In 2013, Touria El Glaoui, daughter of Moroccan painter Hassan El Glaoui, created the 1:54 contemporary African art fair. The first edition takes place in London in October, as a satellite event of Frieze. In 2015, it expanded to New York, then to Marrakech in 2018, becoming the first international fair in Africa, and the only international fair dedicated to African contemporary production in the whole world. Nine years ago the innovative initiative could have seemed risky, but Touria El Glaoui's gamble proved successful. At the first edition, the number of visitors was just under 10,000. For the last one

— Diotima Schuck

in 2021, twice that number came to the London event to browse the booths of the participating galleries. In Marrakech, there are about twenty of them. In 2020, the last edition to date in Morocco because of Covid restrictions for the 2021's and 2022's, the latter replaced by a substitute in Paris, a quarter of these galleries were local, four came from South Africa, two from Ivory Coast. With no other country from the continent present, the rest were European galleries — including four French ones, attesting to its vivid general interest in contemporary African art. For if the galleries are international, they must represent African artists only during the fair. For Touria El Glaoui, the idea came from her visits to local art scenes on the continent, and the lack of infrastructure for artists, as well as the absence of representation abroad. The project of the Franco-Moroccan entrepreneur is to bridge the gap between artists and the international scene, which led to a first installation in London, and then to the desire to bring galleries to Morocco, a perspective supported by the reputation the fair had built over the years among professionals in the world of contemporary art. The public, also, is resolutely invested. Its interest convinced Touria El Glaoui to reopen on the continent in 2023, after two years of waiting.

Restoring Nigerian culture to its rightful place

Dynamic and effervescent: today, Lagos, Nigeria, holds the second place in the artistic sphere on the continent. Although it was replaced by Abuja in 1991 as capital of the country, it is undoubtedly the leading city in Africa population-wise, with twenty millions inhabitants, and Nigeria's first location for arts and culture. Lagos-born and INSEAD graduate Tokini Peterside-Schwebig created Art × Lagos to foster such a dynamism, after attending the 56th Venice Biennale in 2015 curated by the inspiring Nigerian curator Okwui Enwezor, the first curator of African descent since the Biennale's inception 120 years earlier. In 2016, the first edition opened with the support of the Centre for Contemporary Art Lagos (CCA Lagos) and its director Bisi Silva, who took over the artistic direction of the event with a goal: to highlight contemporary artistic production as well as Nigerian culture, while setting up systems in favour of an art market still underdeveloped despite the presence of institutions such as Art House Contemporary Limited, a Lagos auction house created in 2007. To compensate for the lack of cultural infrastructures, Art × Lagos took the shape of a festival of art, music, performances and conferences. The notion of a local ecosystem prevails, accompanied by a range of projects such as the LagosPhoto fair, Nigeria's first photography event, in place since 2014 and held at the same time as the fair. The idea behind the organisation and programming of Art × Lagos is to establish a meeting place for collectors from Nigeria, West Africa and the continent in general. An initiative mainly focused on Africa, but also turned towards a more international scene, with galleries from no less than three continents. This year, there will be 31 galleries presenting their artists, sixteen of which being from West Africa: Nigeria, Ghana, Benin, Cameroon, Ivory Coast and Senegal; eight European galleries, from France, the United Kingdom or Spain, but also, unusually, an American one, the Skoto Gallery. On the eve of the 2022 edition's opening, the fair has definitively established itself as a major cultural event for the continent and the Nigerian population.

South Africa in the lead

Two fairs, one in Johannesburg, the other in Cape Town. A privilege that South African citizens get to enjoy, as the country has taken the lead culturally-wise on the continent. Launched in 2008, JoburgArtFair, Africa's very first contemporary art

AKAA or the poetics of movement

For its 7th edition last October, the AKAA fair did put the notion of movement in the spotlight. First the artistic gesture, then the historical trend, it also translates into the idea of circulation. An issue that places art in a context, our own, that of social, societal and environmental issues. It stands as a way of questioning the place of African artists in a global world too, and of highlighting the effects of migration and decolonisation on a continent in full effervescence, with a focus on the work of artists such as Nnenna Okore, or writers like Cheikh Anta Diop. Performances were organised each afternoon to invite the public to get involved and find their own place within new cultural ecosystems, unveiled here. So many opportunities to get to grips with pressing questions and inevitable realities.

Suivez Le Fil ! (*A FIL-IATIONS*, 2022),
Angèle Etoubdi Essamba

Untitled (2022), Eder Oliveira

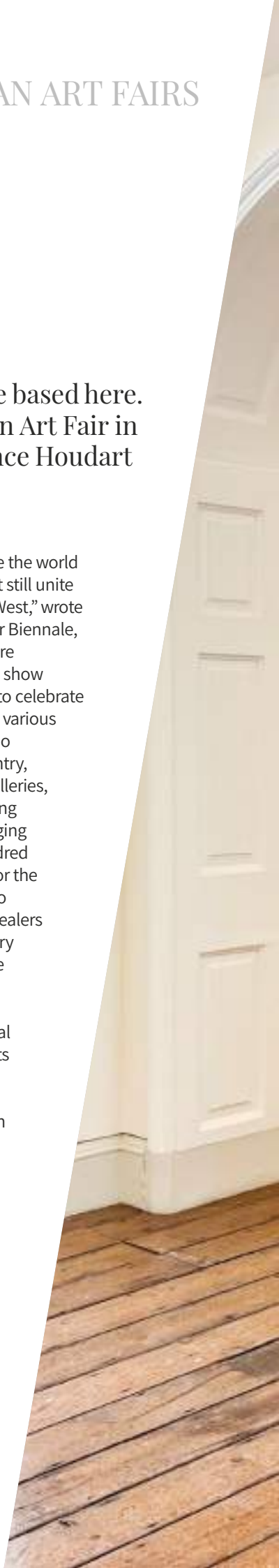
Courtesy Galerie Voss and Reiners Contemporary Art. AKAA

> We have strong links with South Africa, as several of our artists are based here. It is therefore important for us to come to the Investec Cape Town Art Fair in February to meet South African collectors on site. — Clémence Houdart

fair, later renamed FNB Art Joburg, welcomed 22 galleries last September, divided into two sections ("Hub", the main section, and "Lab", for more experimental proposals), with thirteen South African galleries, others from around Southern Africa, from Zimbabwe, Botswana, or Zambia, but also from Uganda or Ghana. An event involving African actors, for an African public, repositioned by its director, the entrepreneur Mandla Sibeko, in view of the transformations the art world experienced in the past years. In addition comes the Investec Cape Town Art Fair, created in 2013 by Fiera Milano Exhibition Africa, offering a broader programme, with 99 exhibitors and a number of visitors exceeding 20,000. Attesting to the fair's dynamism, 17 new participants joined the project in 2022, which was developed along several lines, between modern art, contemporary art and tomorrow's art, leaving room for both essential artists and emerging talents. Of the 39 galleries present, 19 were South African, with a majority of galleries from the rest of the African continent. Eleven were European. A more international scope, supported by local players, for the country, in particular, benefits from a larger number of galleries than anywhere else in Africa, allowing art professionals to rely on a better structured trade system. The country, thus, stands as a fertile, local, soil, in the face of the ever-growing presence of African artists on the international market.

Pan-African perspectives

"We no longer share the same miseries. We no longer see the world through the same eyes… Art is one of the few things that still unite the peoples of Africa, from North to South, from East to West," wrote Marème Malong Samb in the catalogue of the 2010 Dakar Biennale, which she curated. An all-encompassing vision, even more widespread today, encouraging the countries of Africa to show solidarity and cooperation, and translating into a desire to celebrate the artists of the continent and its diasporas through the various events of the art world. In this perspective, collectors, who previously bought works by artists from a particular country, are now opening their horizons. For the fairs and their galleries, the aim is to promote artists internationally, while sparking the interest of a local public with reasonable prices. Ranging from €10,000 to €60,000, sometimes reaching some hundred thousand euros, or the million on even rarer occasions for the most highly rated artists, the cost remains manageable to attract young buyers. Although mostly sold abroad, art dealers are aiming for a relocation of the market for contemporary African art, that would make them less dependent on the fashions and whims of buyers in search of exoticism. Its development would not only ensure the continuity of their activity, but also prevent the loss of an entire cultural heritage, today's artistic production. Offering freer formats than in the West, contemporary art fairs on the African continent thus aim at reaching a wide audience. Touria El Glaoui, for instance, made 1:54's entrance in Marrakech free. Most actors tend towards cultural awareness, and usually allow their exhibitors less restrictive selections, although still rigorous. Adaptation is also one of the fundamental aspects of these fairs, which propose a programme linked to the realities and challenges of a world in constant change: in 2020, Art × Lagos was postponed so it could take part in the social movement against the SARS in Nigeria at the time by proposing a selection of works in reaction to police brutality. An adjustment echoing the artistic dynamism of a continent in full transformation, attracting by the diversity and novelty of its artists' proposals. A fashion, perhaps, that African cultural actors have taken on board to make it a lasting reality and inscribe in a global history.



View from Kristin Hjellegjerde Gallery's booth

Courtesy 1:54

Exhibition view of "AZIZA" at the museum of Ouidah

Courtesy Zinsou Foundation

ZOOM

Mackintosh building. Glasgow School of Art

THE NEW PATH OF ART SCHOOLS IN SUB-SAHARAN AFRICA

On the scale of an entire continent, the development of art education in Africa remains uneven, but is increasingly open to the international scene. Today, a palpable effervescence and innovative initiatives are taking hold of art schools.

El Anatsui, Seydou Keïta, Malick Sidibé, William Kentridge, Barthélémy Toguo… So many names, heard many times in the world of contemporary African art. A world gathering a variety of new practices that have profoundly changed the Western perception of art and art history. Although African artists began to appear in Europe after the 1989 exhibition "Les Magiciens de la Terre", they did not come from nowhere. Artistic creation varies from one country to another, from one city or community to another, and, across the 54 countries of the continent, its institutionalisation remains undoubtedly uneven, influenced by the political and economic contingencies of each territory. In France, where there are no less than fifty official and recognised art schools, spearheaded by the Beaux-Arts in Paris, there is little question of artistic training for artists. Used as a springboard by students, it enables them to make themselves known, to exhibit their work and to raise their profile, sometimes even before the end of their training. Collectors and professionals know where to look. What about sub-Saharan Africa?

Beginnings: marginal apprenticeships

At the dawn of the 1990s, the exhibition "Les Magiciens de la Terre" opened and brought together about a hundred artists from the five continents. The first event of such a scale in the West, and in the world. From then on, the definition of the contemporary in art was enriched and contemporary artists from the African continent became more popular. Their practices varied, as did their training. At the time, art schools were generally rare on the whole African continent: many artists did not attend any, coming from communities in which learning art was done by transmission, such as the Makonde, settled between southern Tanzania and northern Mozambique, or Ibibio sculptors from Nigeria, like Sunday Jack Akpan. Others were self-taught and considered as major artists today: Frédéric Bruly Bouabré, who became an artist following a "revelation", or Seyni Awa Camara, born in Casamance, today attached to the first generation of the Dakar School and using techniques passed on by her mother, then developed alone. This is also the case for Ousmane Sow, who created his first sculptures at the age of seven. In France and in Europe, artists from the continent were found and revealed to the public at the time through the "Magiciens de la Terre" exhibition, and a few curious individuals rather than official institutions on the continent. For the first generations of artists pushed to the forefront in an art world then still completely linked to the West, art institutions were largely unknown, if not non-existent. Thirty years later, Africa has seen its infrastructure develop considerably. Artists are now more likely to go to art schools, whose teaching has developed and become more valued all over the continent.

— Diotima Schuck

Cultural hubs

Of the top ten art schools on the continent, eight are from South Africa, led by the Wits School of Art, the art branch of the Witwatersrand University in Johannesburg. If Joburg is indeed the capital of the country, Cape Town remains a prevalent cultural place, with universities and at least as many cultural centres: the Michaelis School of Fine Art was the birthplace of the women's collective iQhiya — which took part in Documenta 14 —, and at least as many art centres as the capital. A privileged cultural position held by the country, confirmed by the installation of the Zeitz Mocaa in 2017. A hardly surprising initiative, considering the country's GDP per capita, ranked 34th in the world.

The correlation between economy and culture is confirmed by the strong presence of Nigeria and its ever-growing number of cultural institutions, ranked 31st. Its reach can be linked to its film industry, the notorious Nollywood, but also the raise of artists such as Ben Enwonwu, whose painting *Christine* was sold by his family for more than 1.3 million euros in 2019, or Peju Alatise, or Victor Ehikhamenor, also founder of Angels & Muse, which he describes as a "laboratory of ideas" for artistic creation. In Lagos, cultural capital of Nigeria, the Àsìkò Art School is currently making a name for itself, offering collaborative programmes for artists, between residencies and theoretical learning. Still in the West, the Institut National Supérieur des Arts et de l'Action Culturelle (INSAAC) in Abidjan, Ivory Coast, offers a comprehensive curriculum, from architecture to music to dance, evidently including visual arts, from which the painter Armand Boua, born in 1978 and now represented by the Cécile Fakhoury gallery, graduated, for instance. The institution is also supported by other partners within the framework of the UEMOA, the economic union of eight West African countries: the Institut National de Formation Artistique et Culturelle (INAFAC) and the Institut Supérieur de l'Image et du Son de Ouagadougou (ISIS) in Burkina Faso, and the Institut Régional de l'Enseignement Supérieur et de Recherche en Développement Culturel de LOME (IRES-RDEC) in Togo. Further north, on the coast, Senegal has found its place thanks to the National School of Fine Arts in Dakar — now called the National School of Arts (ENA) —, a place where several well-known artists today have studied, such as Cheikh Ndiaye. This dynamism is also supported by institutional cultural initiatives that have enabled the Dakar Biennial to emerge, supported by the Senegalese Ministry of Culture. Similarly, in Mali, where the Rencontres de Bamako takes place, the National Institute of Arts is established, previously known as the School of Sudanese Craftsmen, where Malick Sidibé trained.

In the East, Uganda, Kenya and Ethiopia offer art courses that allow young talents to develop. In Kampala sit both the Margaret Trowel School of

> "For the most part, you'll find that people typically don't have a formal education as artists or curators. So we are looking at ways for our programme to bridge these gaps.
> — Ama Ofeibea Amponsah

A Villa Médicis in Benin

A Villa Médicis in Cotonou, the capital of Benin: such is the new cooperation project supported by Franco-Beninese cultural policies. A French initiative, following President Macron's visit to the Presidency of the Republic of Benin, where the exhibition "Art of Benin of yesterday and today: from Restitution to Revelation", inaugurated on 19 February 2022, took place. It presented 26 works returned by the Quai Branly Museum in Paris to the Beninese government, in dialogue with contemporary creations by Beninese artists, and welcomed almost 300,000 visitors, despite Covid restrictions.

"I think the government has realised how much enthusiasm there is for cultural topics," commented Marie-Cécile Zinsou, who initiated the Zinsou Foundation for Contemporary Art in Cotonou. She was appointed president of the board of directors of the Villa Medici in Rome in 2021, and had been actively advocating for the restitution of the royal treasures of Abomey. "President Macron came to visit the exhibition and there are important cultural cooperation projects with France that have been set up. France is launching it [the Villa Médicis], with the enthusiasm of the Beninese government," she added.

The project accompanies the implementation of internal cultural policies, including the construction of four new museums, one of them dedicated to contemporary art, in Cotonou. Many promising prospects for Beninese artists and for the country's international artistic influence.

Exhibition view of "AZIZA" at the museum of Ouidah

Courtesy Zinsou Foundation

Manité (2004), Bruce Clarke

Courtesy Fondation Zinsou

> In the current artistic practice, we notice that the most interesting experiments definitely are coming from Africa. — Valerie Kabov

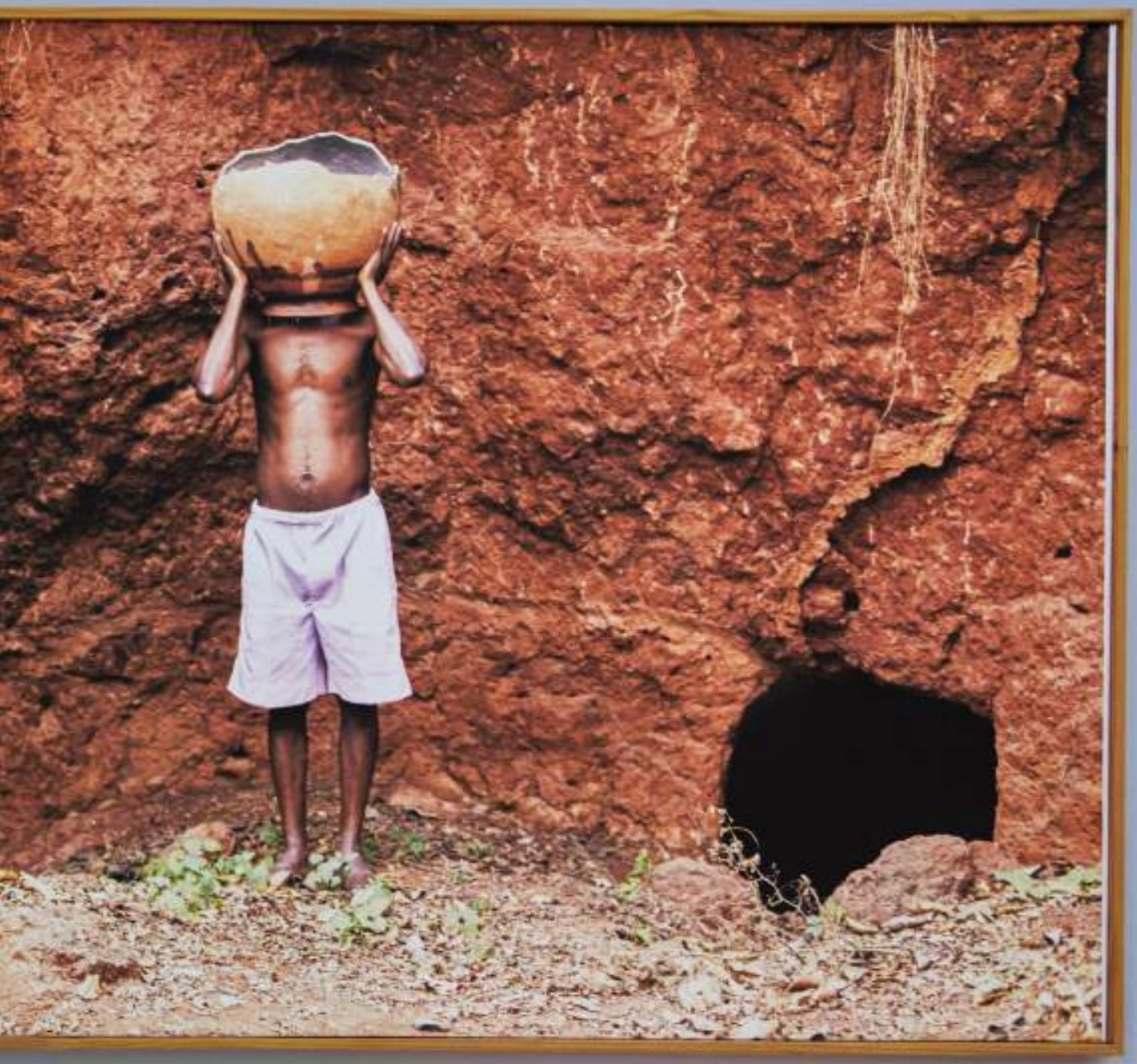
Industrial Fine Art (MTSIFA), the oldest art school on this side of the continent, attached to Makerere University, and the Faculty of Art and Humanity at Kyambogo University, from which some artists graduated and are now represented by the renowned Afriart Gallery, which notably exhibited at Art Basel Miami in 2021 — escaping the traditional frame of contemporary African art fairs. This is also the route taken by young graduates of the Alle School of Fine Arts and Design in Addis Ababa, regularly spotted by the Addis Fine Art Gallery. In Nairobi, Kenyatta University also offers a course in art, as does the Buruburu Institute of Fine Arts. Many schools with relatively developed programmes, giving the possibility to their students to find a space for expression and development through artistic creation.

Despite the presence of art schools and opportunities for artists, Sub-Saharan countries still have great disparities regarding cultural infrastructures. An evidence emphasised by the presence of artists from the continent in European or American art schools, some of whom leave to complete their training abroad, as is the case for many artists who are now recognised internationally by institutions. While many of them then return to their home country, this round-trip effect highlights the still timid presence of cultural institutions on the continent and the difficulty of accessing a market for the artists. Barry Yusufu, born in 1996, is a self-taught painter based in Nigeria. Working with foreign galleries, he explains: “My work is rarely appreciated here,” but he indicates being well received by the international market. He elaborates: “I don’t get any financial support from the government. As an artist, we carry the burden ourselves, take the risks ourselves, live with it. People don’t care about artists.”

Previously mentioned, political crises and governments’ financial difficulties have a lot to do with it. In Harare, Zimbabwe, Valerie Kabov, who co-founded the First Floor Gallery in 2009, comments: “There were a lot of Zimbabwean artists, but no centre for artists. It would be good if there was stronger social security first. For now, it would be better if the government built hospitals first rather than art centres.” A large number of cultural institutions thus come from private initiatives when States lack the resources to build such structures. This is the case of the Àsìkò Art School, affiliated to the Centre for Contemporary Art Lagos (CCA Lagos), created in 2010 by Bisi Silva, a Nigerian curator who graduated from the Royal College of Art in London, and who passed away in 2019. The school offers short programmes to complement the training of participating artists. Pan-African and international, it travels from city to city, in Nigeria, Mozambique or Ghana, promoting a local cultural heritage. If it used to reach African artists living on the continent only, the school recently decided to extend its training to the diaspora, and brought in speakers from all over the world. “The idea was to bring opportunities for learning and education that currently aren’t on the continent. Traditionally, a lot of art education is more practical or more skills-based. She [Bisi Silva] recognised these gaps in terms of critical thinking and professional career development,” explains Ama Ofeibea Amponsah, the school’s programme manager. The initiative is not isolated: a number of private centres tend towards more awareness, education, but also training in artistic practice. Valerie Kabov offers residencies to enable artists to develop by making tools available, but also by supervising their evolution. The continent is full of such initiatives, reflecting the effervescence of a scene burgeoning with a myriad of proposals.

With institutional development comes the opportunity to propose new ways of learning, new ways of doing. “We see some of the most interesting things in art coming from Africa,” asserts Valerie Kabov. The opportunity to find new ways, new paths perhaps, still unsuspected. A field of possibilities, full of promises.

Courtesy Centre for Contemporary Art Lagos



Exhibition view of "Ishola Akpo" at the LAB in Cotonou

Courtesy Zinsou Foundation

FOCUS

Katlego Mashiloane and Nosipho Lavuta (2008), Zanele Muholi

THE ONE AND THE MANY: AFRICAN PHOTOGRAPHY

Photography in Africa is rooted in history and shines today through its diversity. A sketch through three views, three generations: David Goldblatt, Legakwanaleo Makgekgenene and Barry Salzman.

In 2017, the Fondation Vuitton presented a new display of its permanent collection, "Africa in the Collection", in addition to the exhibitions "Les Initiés, un choix d'œuvres (1989-2009) de la collection d'art contemporain africain de Jean Pigozzi" (The Initiates, a selection of works (1989-2009) from the Jean Pigozzi collection of contemporary African art) and "Être là, Afrique du Sud, une scène contemporaine" (Being there, South Africa, a contemporary scene). It highlighted the themes dear to African photography: memory, identity and the writing of history. The work of Senegalese photographer Omar Victor Diop and South African "visual activist" Zanele Muholi was shown alongside that of their illustrious predecessors, David Goldblatt, Santu Mofokeng and William Kentridge [see p.62].

It is still necessary to define what is meant by "African photography", as Florence Bourgeois, director of Paris Photo, points out [see box]. For a long time, the aesthetics of Malian studio photography and its tutelary figures, Seydou Keïta (1921-2001) being the first, dominated the perception that Westerners had of the continent's photographic production. "Contrary to popular belief, it does not all begin in Bamako in the studio of Seydou Keïta and then in that of Malick Sidibé — a living legend honoured at the Venice Biennale of Contemporary Art in 2007. No, in truth, it all began in the ports (Sierra Leone, Togo, present-day Senegal…), where the Toubabs introduced a very French invention, the daguerreotype, in the middle of the 19th century," *Jeune Afrique* magazine wrote.

Unquestionably, Mali's pre-eminence did not last long. The Rencontres de Bamako, its focal point. They were created in 1994 on the initiative of Bernard Descamps and the photographer Françoise Huguier, a fine connoisseur of West Africa and a friend of Seydou Keïta, Malick Sidibé, Django Cissé… A laboratory and a unique observation point to understand the recent evolution of African photography carried today in a team of curators representative of the diversity of the continent — the Nigerian-born photographer Akinbode Akinbiyi; the artistic director of the MACAAL in Marrakech Meriem Berrada; the assistant curator of the Zeitz MOCAA in Cape Town Tandazani Dhlakama or the Nigerian-Canadian curator Liz Ikiriko. Multiplicity, processuality, transition, becoming, heritage and difference… These are all themes that are omnipresent in the continent's photography, which the Rencontres de la photographie africaine has explored from 20 October to 20 December 2022 for their 13th edition. Eyes are also turned towards Nigeria, where the LagosPhoto festival has been deciphering the mosaic of contemporary expressions in its regional photographic ecosystem since 2010. However, one must turn

— Carine Claude

to Southern Africa, and more particularly South Africa, to explore the other great historical breeding ground of photography. Acclaimed by Western institutions, its representatives, of all generations, stand out for their demanding, even militant, approach to the medium.

Perspectives on apartheid

A key figure in understanding the South African photographic scene — and its international success — but also a pioneer of engaged documentary, David Goldblatt is above all a storyteller of images. Born in 1930, his work maintains a tension between subjects, territory, politics and representation. In his series, he observes the complexity of social relations under apartheid, as in his first photographs taken in the townships of Johannesburg. Later, his *On the Mine* series would become an iconic work in the history of documentary photography. Winner of the Hasselblad Award in 2006 and the Henri Cartier-Bresson Prize in 2009, David Goldblatt is now considered one of the major photographers of the 20th century. In 2018, the Centre Pompidou devoted a rich retrospective to him for the first time. The exhibition featured the *Particulars* series from the museum's collection and the artist's more recent work, the *Intersections* series. Marked by the racial politics of apartheid, he bears witness, like William Kentridge [see p.62], to the abuses of power, the dramas of segregation, but also to the daily life of Afrikaners from the 1960s onwards. A non-judgmental eye in masterly black & white. "David Goldblatt often repeats that photography is not a weapon and that it should not come close to any propaganda, even with a laudable aim," wrote Karolina Ziebinska-Lewandowska, the curator of this exhibition.

Before his death in 2018, David Goldblatt entrusted the management of his estate to the venerable Goodman Gallery, one of the continent's oldest galleries, founded in 1966 in Johannesburg [see p.38]. It is also one of the few African galleries to have a foothold in London. "I first represented David Goldblatt for ten years," explains Liza Essers, director of the Goodman Gallery since 2008. "Over time, David became a close friend and mentor. He wanted me to continue representing his work and his estate. He discussed this with me in detail and put his wishes in writing before he died." She says: "Why represent him? I love his work and I loved him. As an internationally renowned South African photographer with an unparalleled eye, it is an honour to ensure that his legacy lives on." The gallery is thus preserving the great artist's photographic legacy in the form of a digital archive that will soon be joined by those of other photographers.

"Freeze-frame of a fever dream"

Following the example of Zanele Muholi, who studied at the Market Photo Workshop, the school founded by David Goldblatt, a whole generation of young women photographers whose intersectional questions are embodied in bold and eminently political expressions are taking over in Southern Africa. For example, Legakwanaleo Makgekgenene draws on her own experiences and those imposed on her "as a black African woman from Botswana". Her work is critical, committed and militant, with a backdrop of neo-colonial struggles, toxic traditionalism, racial inequality and discrimination against women. Represented by the Skhile&Me gallery

3 questions to... Florence Bourgeois

How does African photography stand out?

First of all, it would be interesting to define what we mean by "African photography". Are we talking about artists who were born in Africa or who still live there? From which countries? Let me give you an example: Zanele Muholi, who defines herself as a "visual activist" and whose work on identity and feminist struggles goes far beyond the continent. Is this African photography? No doubt. But it would be reductive to consider only this aspect of her work. In Africa, as elsewhere, a mosaic of sensibilities is being expressed today.

Is there a specific market for African photography?

The market exists and it is growing. We can also see it in painting. Young talents are being brought to the forefront. There are many discoveries — and rediscoveries too. Let's not forget that great collectors have been interested in these territories for a long time, I'm thinking in particular of Jean Pigozzi who exhibited at the Fondation Vuitton.

Which African galleries exhibited at the last Paris Photo?

We had three galleries from the African continent — I admit that's not much. The Loft Art gallery in Casablanca presented the work of Joana Choumali who embroiders her photographs and whose work has already been shown during Paris Photo and 1:54. She did a duo show with Mous Lamrabat, who, for his part, works on identity. He says for example: "When you hide a face, the mystery begins. It's a very interesting approach. Two galleries came from Cape Town in South Africa: Stevenson, which is here every year and has exhibited the work of Zanele Muholi and Mame-Diarra Niang; and Deepest Darkest, which was exhibiting for the first time. This gallery had a big solo show dedicated to Barry Salzman who was born in Zimbabwe. He made a series of 100 portraits entitled The Day I became Another Genocide Victim. In his photos, he evokes the fate of the victims of the genocide in Rwanda by staging the objects and clothes of the missing people. It is very powerful.

Mokapelo (2021), LegakwanaLeo Makgekgenene

Courtesy LegakwanaLeo Makgekgenene

Boss Boy (detail, 1966), David Goldblatt

in Frankfurt, the young photographer — she was born in 1995 — thus constructs complex representations questioning the present, but also the future of radical black feminism.

Trained at the University of Cape Town's Fine Arts School, she was initially attracted to the Surrealists, Nihilists and Dadaism. "It was superficial," she sweeps aside uncompromisingly. She soon became interested in the imagery of political cartoonists such as Selefe (Simon Seisa) "whose work interacts closely with traditional and contemporary Batswana oral culture", Ollie Harrington, Ayanda Mabulu and Meleko Mokgosi. Steeped in the stories passed down from generation to generation by black women in Southern Africa, her sources of inspiration also include literature and creative engagement: "I have been tirelessly inspired by the videos and visuals produced by Wangechi Mutu, Lebohang Kganye, Nandipha Mntambo, Maimouna Guerresi, Teresa Kutala Firmino, Tabita Rezaire, Njideka Akunyili Crosby, Ato Malinda, Ayana V. Jackson, the writings of Unity Dow, TJ Dema, Bessie Head, Wame Molefhe, etc."

In her practice, she uses clever photomontages populated by shadows and figures, plays with large areas of colour and contrast, and stages complex overlaps of traditional symbols and icons of modernity. The landscapes of Gaborone, the capital of Botswana, are omnipresent. His works thus read like current socio-political riddles through traditional or invented idioms or proverbs. "They are, in many ways, illustrations or visual representations of these assets of oral culture. I have described these photomontages as 'freeze-frames of a fever dream' and in this way I am not necessarily moving away from the aesthetic of collage, but I am taking advantage of the precision that digital photo manipulation allows to push the images into a space where the boundary between the real or proclaimed real and the figurative is softened."

The one known as Leo explains of her singular technique, "I would say that my way of working depends heavily on the conventions of collage — even in the research phase — a collage that from the outset identifies the story's protagonists, narratives, images, frames, etc., which are then extracted from their context and placed in a pseudo-realistic conversation with other such 'cut-outs'. The images are formed from personal and public archive images, free-to-use digital repositories, new images from Batswana and Botswana, and staged studio images."

Together with Thebe Phetogo, Thero Makepe, Kim Karabo Makin and Sade Shoalane, LegakwanaLeo Makgekgenene founded the collective The Botswana Pavilion in 2019 to address the country's lack of representation in the international art arena. "This gap has created the need for us to support and validate young creatives to give birth to a new understanding of our national creative identity at the turn of the century," she says. When she lists the conceptual concerns of the collective, the whole history of Africa is put into perspective: "Transnational and multicultural identities on the African continent, migration and separation of the peoples of Southern Africa, language, translation and resistance, activism, art and musicality, collective and personal memory, African traditional knowledge systems and how they intersect with climatic concerns and actions (rituals of asking for rain etc.), reindigenisation of the African continent, and the need for a new way of thinking and acting), the reindigenisation of our present and future."

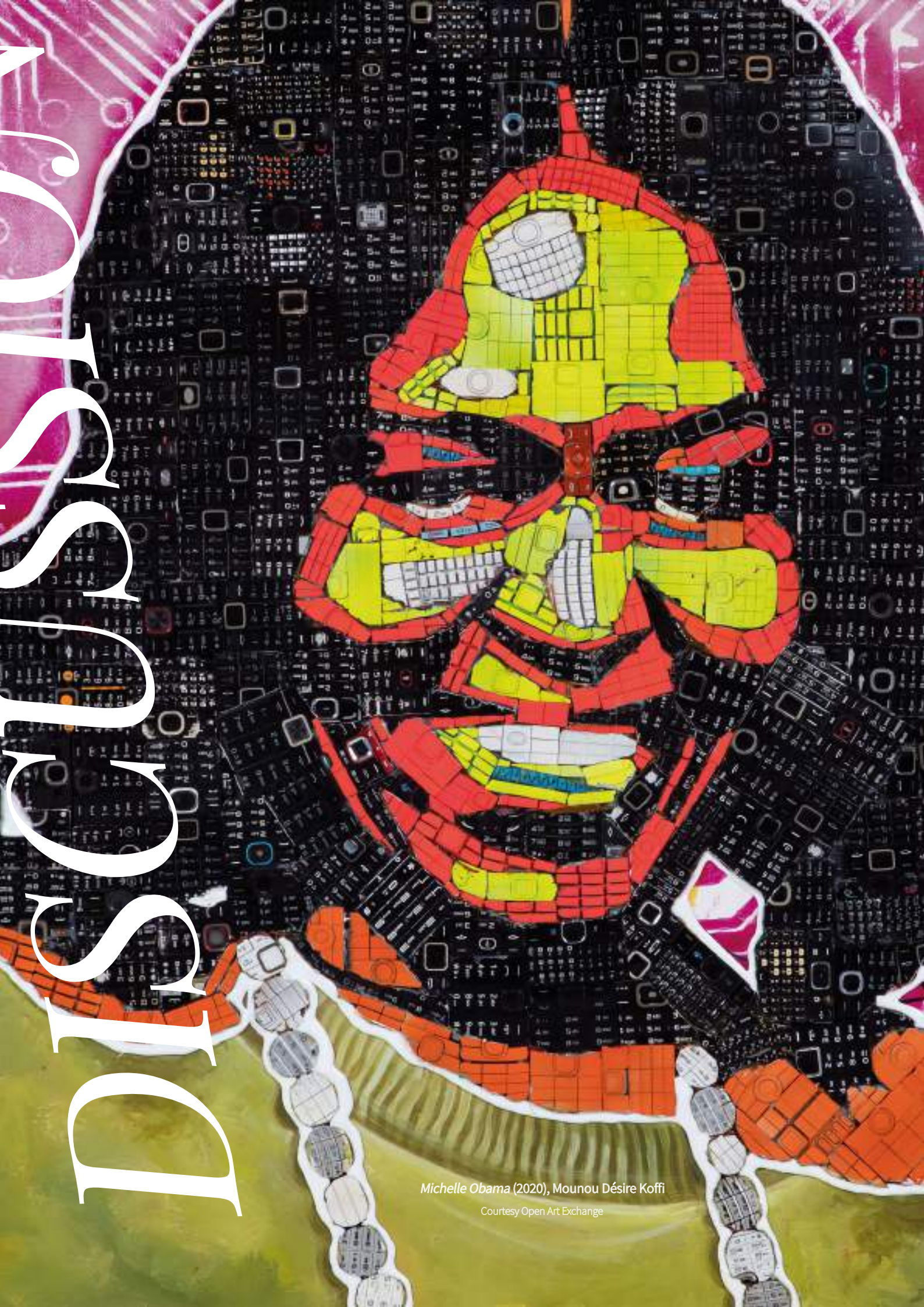
A duty to remember

Represented by the Deepest Darkest gallery in Cape Town, South Africa, photographer Barry Salzman, born in Zimbabwe in 1963, is engaged in a moving work of remembrance of the victims of crimes against humanity and genocidal massacres. A long-term project and a humanist reflection that are embodied in a body of landscape works captured in Namibia, Poland, Ukraine and Rwanda, all made near sites where acts of genocide were perpetrated. "In Rwanda, in 1994, almost a million people were killed in a hundred days. There is no landscape in this small country that has not witnessed these atrocities," notes this photographer, who was awarded the International Photographer of the Year award in 2018. A sort of counterpoint to photojournalism and documentary photography, his series *The Day I Became Another Genocide Victim* is based on the evocation of these victims through compositions featuring their personal effects and metaphorical landscapes. My intention is to make the photographs go against the way information on this subject is usually disseminated through the precise lens of the photojournalist, historian or documentary filmmaker," he says. The way I make each image is essential to the concept of the project, using a single exposure, without any composition or layering in post-production." At the latest Paris Photo, held from 10 to 13 November 2022 at the Grand Palais Ephemera [see box], he exhibited all 100 portraits from this poignant series: "In these works, I am concerned with creating aesthetic images rather than documenting brutal facts. By creating images, I hope to give viewers the space to interpret the work in their own way."

Le Bipa Dimpa ka Mabele (2021), LegakwanaLeo Makgekgenene

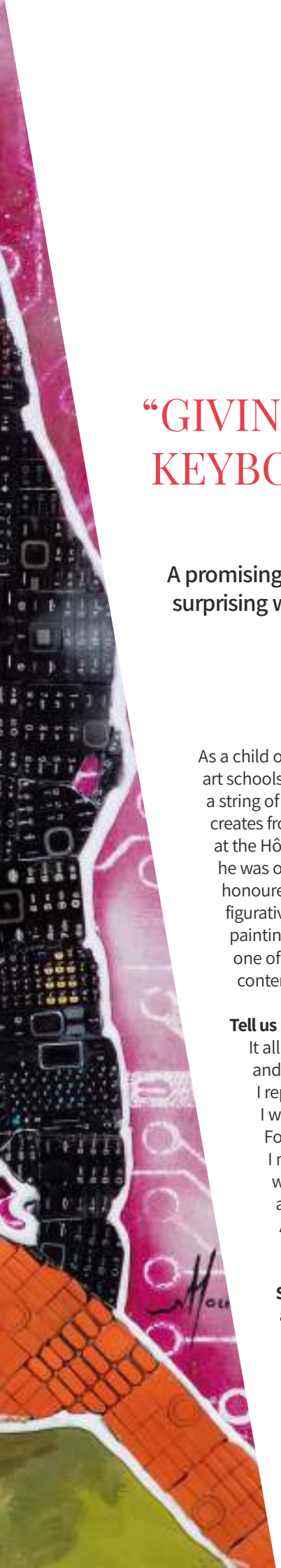
Courtesy LegakwanaLeo Makgekgenene

DISCUSS



Michelle Obama (2020), Mounou Désire Koffi

Courtesy Open Art Exchange



“GIVING A SECOND LIFE TO PHONE KEYBOARDS THROUGH ART”

A promising young talent on the Ivorian contemporary scene, Mounou Desiré Koffi creates surprising works from recycled electronic waste. An eco-artist in tune with the times.

As a child of Ivorian farmers, he was unaware of the existence of art schools. Today, at only 28 years old, Mounou Desiré Koffi has a string of international exhibitions and sells his works, which he creates from telephone keyboards, at Piasa, Bonhams and even at the Hôtel Drouot. During the Discovery Art Fair in Frankfurt, he was one of the “10 great figures of Ivorian painting” and was honoured at the Abidjan Art Fair. Between impressionism and figurative, Mounou Désiré Koffi creates his own style between painting and sculpture thanks to upcycling. Interview with one of the most promising young talents of the Ivorian contemporary art scene.

Tell us more about your background.

It all started as a child. My brother could draw very well and seeing him draw motivated me too. In primary school, I represented my school in a painting competition and I won. At that time I didn’t know that art schools existed. For me, art was just a hobby. During the competition, I met an art teacher who was a member of the jury and who told me about the opportunity to go to an art school and improve my talent. It was engraved in my mind. After my baccalaureate, I passed the exam and entered INSAAC, the art school in Abidjan.

Since then, you have exhibited your work in France and elsewhere in Europe, in Senegal, in Morocco… How did you achieve this rapid success?

When I was at INSAAC, I wanted to stand out from the others. We were trained in a general way, but we were not told, “Develop this technique, it will allow you to go further”. It’s the artistry and creativity of the students that will make the difference. I was influenced by my art teacher, who also does recycling. Thanks to his work, I thought that you can be successful with recycling and stand out from the rest. So I started to do research and see what I could do with this logic. It was during my second year, being in a place where there was a lot of waste that I got the idea of giving a second life to telephone keyboards. When I started, I was lucky that the media was interested in my work. Thanks to that, people spotted me and I was subsequently asked to participate in events and exhibitions. My first exhibition was in 2018 in Tangier, I was the guest artist. A month later, I had my second exhibition in Brussels.

Can art be a sustainable solution to the waste problem in Abidjan and other cities in Africa?

Artists are spokespersons for society, critical people who also bring their touch to the elitism concerning the facts and realities of our society. Whether it is in the technique, in the materials used or in the styles, we must try to bring something, to bring people towards more awareness, to sensitise them in our own way.

— Tanja Schreiner

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>
> — *Mounou Desiré Koffi*

We try to create things that people will like and to create awareness about issues in society. I think as we communicate, we get people to understand the importance of environmental preservation and that's how we'll see improvement over time.

How do you go about collecting the keypads?

We have a whole team that I have trained myself to help me collect phones. Today, there are structures that collect phones in a global way. They take out the inserts that are inside and throw everything else in the garbage, in the street, everywhere. Our team collects abandoned keyboard covers and casings. We also have people who collect keyboards for us in other African countries, in Senegal, Morocco, Congo, Benin, Togo or Burkina Faso. We receive stocks every two to three weeks, it's very well organised. The people who collect keyboards from the streets or rubbish dumps, those who store them and bring them back to us, and those in the workshop who sort and wash them are paid. Nowadays, with social networks, people often call us to come and collect phones that have "lost their lives".

How many keyboards have you used so far?

Every two to three weeks we receive about three to four 25-kilo-bags of keyboards. I don't even want to imagine how many. Thousands of them! It's huge, because to make a picture you need at least 300 to 500 keyboards depending on the size. Imagine how many keyboards we get per year, we can't estimate it.

Who are the characters you create with these keyboards?

I don't focus on the materials I use. It's true that it's topical, at a time when we're talking about global warming. But I try to communicate differently in the sense that we create people, stories, scenes. We try to share the realities that we live in Africa through our scenes of life, our portraits. Everything that has to do with Africa, we try to have it on canvas. Afterwards, there are paintings that fight against something. For example, we have done works to raise awareness, to get people to put children in school, to show the violence done to children in schools. We also talk about flooding caused by gutters where people throw rubbish that clogs the pipes. Then we did series on traffic, traffic jams, etc. When we talk about traffic, we also talk about pollution. Those who have been to Africa know what I am talking about. That's what we try to put forward. We try to create silhouettes to provoke an emotion, something that allows people to travel through the paintings.

You are originally from Buyo, in the west of the Ivory Coast, a region that was strongly affected by the post-election crisis in 2010. Did these events influence your work?

The area where we lived was really affected, but we didn't have to leave the town. I wasn't traumatised, but I saw some things that shocked me and that also influenced a series about child soldiers, children who had grown up before their time.

Do your buyers come from Africa or elsewhere?

We have a little bit of everything, I would say 60% in Europe and 40% in Africa. It depends on the period and the place of the exhibition. In the Ivory Coast, people really like what we do, we have very good feedback. There are also young collectors who are starting to collect because of what I do. More and more people are interested in art. The African mentality is starting to grow, people are starting to understand the importance of being able to buy and collect art. For me this is very important because it all starts with education. We also run workshops in schools. This helps our children to understand the importance of art and culture in the evolution of society. It's a process that makes us proud and it's work that motivates me to continue.

Today, we have more and more smartphones. What will be the future of your works? Touch screens?

We are already trying to integrate touch screens into the new paintings. Because you also find a lot of them in rubbish dumps, in the streets, everywhere. Technology is evolving so fast and so is technology. We will see more and more touch screens in the new canvases.

What are your upcoming projects?

We have recently been contacted for an international residency for African artists in Morocco. In addition, we are preparing an exhibition in Nigeria in collaboration with another Ivorian artist called Painter Obou. We are going to present a series that we have done together: "Connection to culture". Then, in 2023, we are also preparing the 1:54 fair, fairs in Rotterdam, etc. A lot of things are in the pipeline.

La vendeuse (2022), Mounou Désire Koffi
Courtoisie Open Art Exchange

Mounou Désire Koffi

Courtoisie Open Art Exchange

DATA

Head (1992), William Kentridge
Sold for £88,200 by Christie's London on 13 October 2022

WILLIAM KENTRIDGE

Inevitable and unclassifiable. In about forty years, William Kentridge has established himself as a figurehead of contemporary South African creation and is supported by a prosperous market.

Internationally acclaimed for his commitments and his polymorphic, expressionist practice, the South African artist benefits from a rare aura, both in institutional circles and in auction rooms. Nothing escapes the poetic and mischievous eye of this acclaimed artist who combines in his production drawings, engravings, theatrical and choreographic performances, opera, musical compositions, photographs, videos, sculptures, installations and even tapestries, inviting politics, science, literature and history in his masterful works.

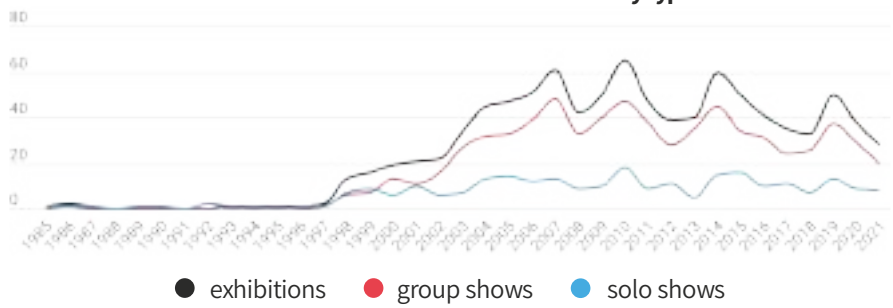
The spotlight is on this extraordinary personality. While the largest exhibition ever devoted to William Kentridge in Britain was held at the Royal Academy of Arts in London last autumn, the artist followed this up with a series of performances at the Barbican's Centre for the Less Good Idea, while the Goodman Gallery in London devoted the solo show "Oh To Believe in Another World" to him in November. The same month, William Kentridge opened another exhibition at The Broad, Los Angeles. In December, his performance *The Head & The Load*, first seen at Tate Modern in 2018, was given at the Adrienne Arsht Center in Miami. His behind-the-scenes film *Self-Portrait As A Coffee Pot* (2022) premiered at the Toronto and London International Film Festivals. In February 2023, it was the turn of the Théâtre du Châtelet, Paris to open its doors for his *Sybil*, a double event consisting of a play entitled *Waiting for the Sibyl* in the form of a series of six short scenes, and the screening of *The Moment Has Gone*, a 22-minute film with Kyle Shepherd at the piano and an all-male South African chorus. The press was raving about it.

Why such a craze? Because beyond a 360-degree creativity, William Kentridge was the witness and the spokesperson of a South African society torn apart by apartheid. Originally from Johannesburg, the artist born in 1955 developed his first works in the '80s, at the height of the dictatorial regime. In the 1960s, his parents were both actively involved in the fight against apartheid and defended its victims during political trials. His father, a lawyer, notably defended Nelson Mandela. His childhood has thus been marked by the violence of racial segregation. He then studied political science, but his taste for art brought him to the Johannesburg Art Foundation. At the beginning of the 1980s, he arrived in France to study theatre and pantomimes at the Jacques Lecoq School in Paris. Upon his return to South Africa, he became an actor and stage director at the Junction Avenue theatre company in Johannesburg. At the same time, he worked on TV movies and soap operas as artistic director. However, in the 1970s, he began to produce engravings and drawings which will remain at the heart of his artistic practice. Often

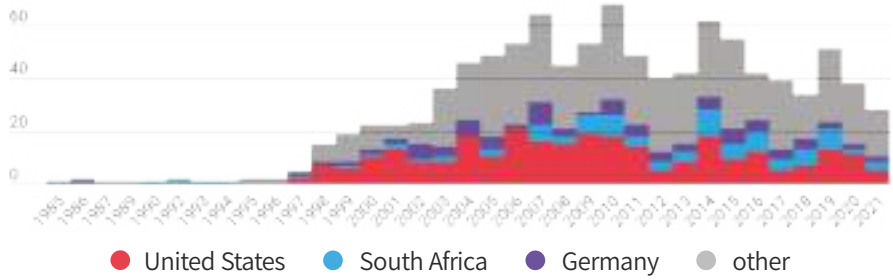
— Pierre Naquin and Carine Claude

Construction for Return (*Conductor*, 2008), William Kentridge
Sold for £35,000 by Christie's London on 16 October 2022

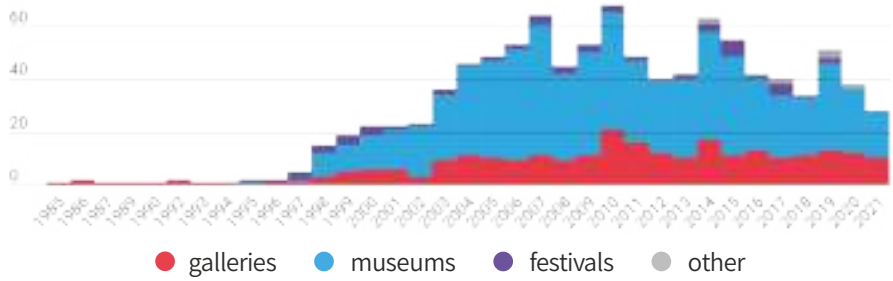
Evolution of the number of exhibitions by type



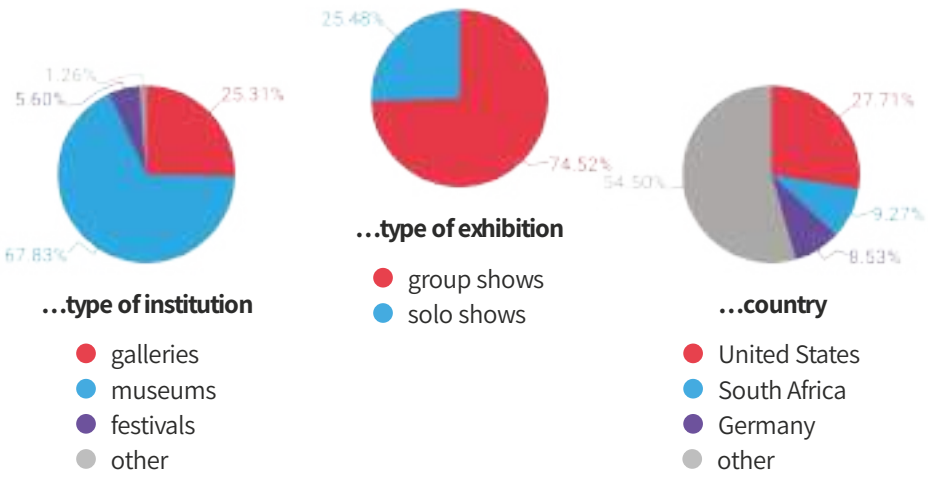
Evolution of the number of exhibitions per country



Evolution of the number of exhibitions by institution type



Distribution of the number of exhibitions by…



composed by autobiographical features, his works convey a reflection on history and the human condition, denouncing apartheid, racism and colonialism. “I practise a political art, meaning ambiguous, contradictory, unfinished, oriented towards specific ends: an art of measured optimism, which refuses nihilism,” he declares. His engraved work specifically brings him closer to a Goya or a Daumier, in the incisive lines, as well as the critical, whimsical and humanist discourse. Moreover, the works of the South African are full of quotes from artists and references to art history. The Bauhaus’ total art concept had undoubtedly a major influence on his work. In 2016, he founded the Centre for Less Good Idea in Johannesburg, a space dedicated to experimental, collaborative and transdisciplinary artistic practices, hosting an ongoing program of workshops, public performances and mentoring activities.

William Kentridge also bears the laurels of academic recognition. He holds honorary doctorates from several universities, including the prestigious Yale and the University of London. In 2012, he presented the Charles Eliot Norton lectures at Harvard University. In 2013 he was Humanitas Visiting Professor of Contemporary Art at the University of Oxford and Distinguished Visiting Humanist at the University of Rochester, NY, and in 2015 he was appointed Honorary Academician of the Royal Academy in London. In 2021, at the age of 66, he was even elected as a foreign associate member of the Académie des Beaux-Arts in Paris, joining Woody Allen, Norman Foster and Georg Baselitz on the bench.

The prestigious list of achievements does not end there. A flurry of awards accompanies his brilliant career. In 2017, he received the Princesa de Asturias Prize for the Arts, Spain, and in 2018, the Antonio Feltrinelli International Prize, Italy. His previous awards include the Kyoto Prize,

Japan (2010), the Oskar Kokoschka Prize, Vienna (2008), the Kaiserring Prize (2003) and the 6th Sharjah Biennial Prize (2003), among others.

Record prices for drawings

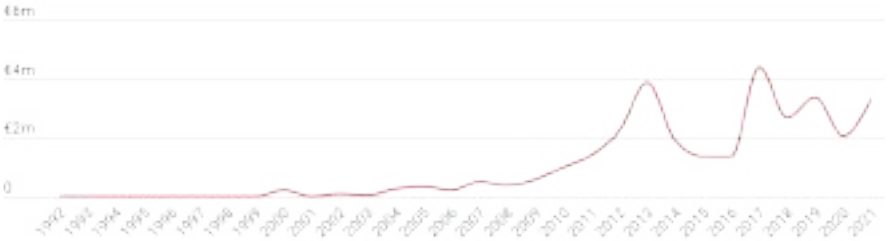
This international recognition is reflected in the stability of his market, which has been growing steadily since the late 1990s, with a peak in annual sales in 1999, also the year with the most lots by the artist offered for sale. In total, William Kentridge's worldwide auctions reached €33m. Of the 2,259 lots offered at auction, 1,733 found buyers — a relatively low unsold rate of 22.94% — for an average price of €19,022. The basis of the artist's market being constituted by drawings, multiples and works on paper, this average price, when excluding editions, soared to €51,442 per lot.

The practice of drawing is indeed central to the artist's entire production, whether in animation, prints, installations, tapestries or performances. His favourite medium remains charcoal, and drawing is the common thread running through his entire career. In 1979, he created 20 to 30 monotypes, which formed the *Pit* series. In 1980, he made about fifty small engravings which he called *Domestic scenes*. One of his most important series, begun in 1989, consists of eleven animated films under the title *Drawings for Projection*. The technique he used will thereafter characterise his work: he draws with charcoal on a sheet of paper, then reworks the drawing, always on the same sheet. Each stage of the modifications is filmed. In the end, only the drawing remains in its final version. The final editing generates animation effects, very different from the traditional technique in which each movement is drawn on a separate sheet of paper. This very technique was used in the animations *Sobriety, obesity and growing old* (1991), *Felix in exile* (1994), *History of the main complaint* (1996) and *Stereoscope* (1999). In 1999, he created Shadow

Evolution of the number of articles published

Evolution of the number of lots offered for sale

Evolution of the annual turnover

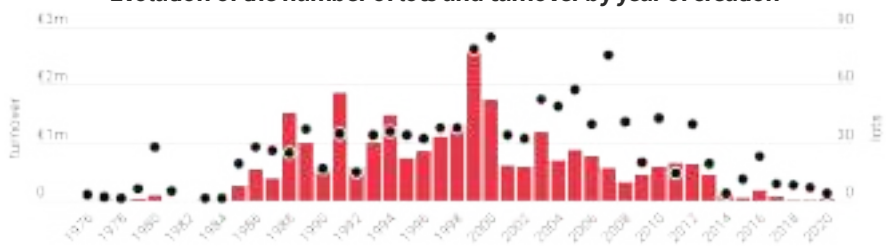


Evolution of the average price

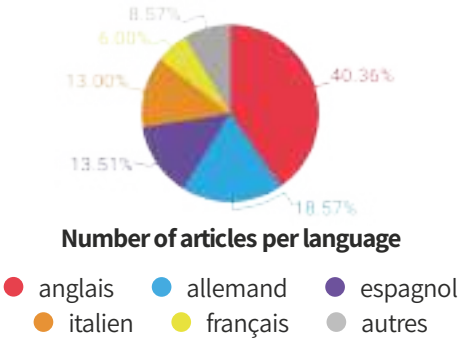
Evolution of the bought-in ratio

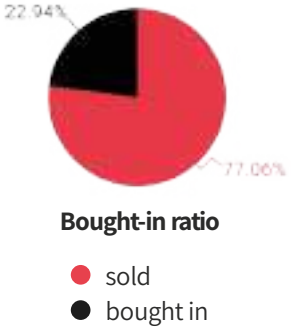
● sold ● bought in

Evolution of the number of lots and turnover by year of creation



● turnover ● lots





procession with black cardboard cut-outs arrayed on book pages and maps. In 2018, Drawing from Stereoscope (Double page, Soho in two rooms) was sold for €349,148 at Aspire Art Auctions in Johannesburg, a substantial price for a charcoal drawing. This is one of the other characteristics of William Kentridge's market: his highly sought-after drawings fetch high prices in auction houses, even though the medium is usually considered more "accessible" at auction.

Although the installation-sculpture *Procession* (1999) broke records at auction at Sotheby's New York in 2013, fetching €997,360; his drawings actually drive his market. In second place, the charcoal and pastel drawing *Large Typewriters* (2003) fetched €637,654 at Bonhams last year. Two years earlier, Sotheby's London had set another record at €401,569 for *The Pool* (1988). Other top sellers include *Anti-Entropy* (2011), which sold for €335,102 at Phillips in London in June 2019, and *Tête de femme bleue* (1997), for €300,000 at Piasa in 2017. William Kentridge's first video installation comes in fifth place, with *Preparing the flute* (2005) sold for €348,400 at Sotheby's New York in 2011.

Recognition of institutions

Represented for thirty years by the Goodman Gallery in Johannesburg, William Kentridge had little international exposure in the '80s and '90s. At the end of the decade, in 1997, the number of his solo shows started increasing significantly, reaching a peak in the 2010s. Museums and galleries around the world now regularly organise leading exhibitions dedicated to his work. His solo shows have been visited at the Museum of Modern Art in New York, the Albertina Museum in Vienna, the Louvre Museum in Paris, the Whitechapel Gallery in London, the Louisiana Museum in Copenhagen, the Reina Sofia Museum in Madrid, the Kunstmuseum in Basel, the Zeitz MOCAA and the Norval Foundation in Cape Town, and the Royal Academy of Arts in London.

In 2010, the Jeu de Paume museum presented a retrospective of the artist for the first time in France, organised by the San Francisco Museum of Modern Art and the Norton Museum of Art. In 2020, the LAM devoted a major retrospective to William Kentridge with "A poem that is not ours", an exhibition designed in collaboration with the Kunstmuseum in Basel, presenting unpublished works, never shown in Europe, from his first drawings to his latest work in the making.

Often, museum invitations take the form of carte blanche. In 2020, the Guggengeim in Bilbao thus presented "William Kentridge: 7 fragments". On the nine screens of this installation, the artist evoked Georges Méliès, brilliant inventor and pioneer of modern cinematography, while composing a dreamlike self-portrait and a representation of his studio as a microcosm, filmed in black and white. At MUDAM in Luxembourg in 2021, he was inspired by Italo Svevo's novel *La conscience de Zeno* (1923), focusing on the main character whose fears and inner torments reflect the social violence and brutality of the First World War. Unsurprisingly, his presence is frequently requested in biennials, including Documenta in Kassel (2012, 2002, 1997) and the Venice Biennale (2015, 2013, 2005, 1999, 1993). Slightly out of step with its representation in international events, the peak of its press coverage was observed in 2017.

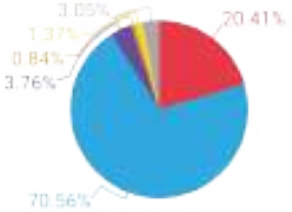
Apart from his temporary exhibitions, the works of William Kentridge have entered the permanent collections of major museum institutions around the world. They appear, among others, in the collections of the Art Gallery of Western Australia (Perth), the Art Institute of Chicago, the Carnegie Museum of Art (New York), the San Diego Museum of Art, the Fondation Cartier (Paris), Zeitz MOCAA (Cape Town), Norval

> "Cézanne was talking about the world being built from cones, spheres, cylinders. It's a way of taking the world and formalising it. I like the idea of Cézanne's cone, but I wanted to send it back into the world for him to earn a living, which he does in the form of a megaphone. They're interesting from a formal point of view, but they also bring so many associations…
> — *William Kentridge*

Untitled (Nandi, 1995), William Kentridge
Sold for £46,850 by Christie's London on 14 February 2013

Foundation (Cape Town), LACMA (Los Angeles), Haus der Kunst (Munich), Sharjah Art Foundation, Mudam (Luxembourg), Montreal Museum of Contemporary Art, MoMA in New York, San Francisco MoMA, Castello di Rivoli (Turin), Moderna Museet (Stockholm), MoCA (Los Angeles), Stedelijk Museum (Amsterdam), National Gallery of Victoria (Melbourne), Johannesburg Art Gallery, MAXXI (Rome), National Gallery of Canada (Ottawa), National Museum of Modern Art (Kyoto), Israel Museum (Jerusalem), Inhotim Museum (Brumadinho, Brazil), Centre Pompidou (Paris), Louis Vuitton Foundation (Paris), National Gallery of Australia (Canberra), Tate Modern (London), Luma Foundation (Arles), Museum of Fine Arts (Budapest), Fundaçion Sorigue (Lerida, Spain), Guggenheim (Abu Dhabi), Kunsthalle Praha (Prague) and Amorepacific Museum of Art (Seoul).

William Kentridge tirelessly experiments with new media. Last November, the Goodman Gallery in London presented "Oh To Believe in Another World", an immersive five-channel projection created in response to Dmitri Shostakovich's *Symphony No. 10*. The choral piece is underpinned by a scathing critique of life and culture in the Soviet Union, inspired by the absurd opera staged by the Russian composer in the 1920s and cancelled shortly after its premiere. The exhibition brought together a new body of work–charcoal drawings, pasted lithographs, mixed-media puppets, bronze sculptures and a cardboard model for the projection–that refer to the central projection in various ways and invite the public to engage in the multidisciplinary practice of William Kentridge. "The political uncertainty, the philosophical uncertainty, the uncertainty of images is much closer to how the world is. This is something we learned the hard way during the 20th century; there are so many failures of great ideas," concludes the great South African artist.

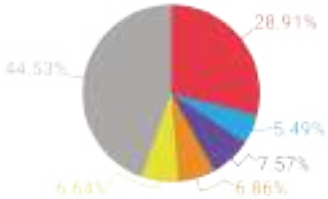


Number of lots per medium

Drawing Multiples
Sculpture Multimedia
Painting other

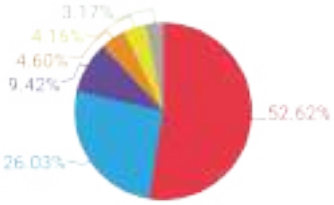
Number of lots per country of sale

South Africa United Kingdom
United States other



Number of lots per auctioneer

Strauss & Co. Sotheby's
Christie's Bonhams
Aspire other



Turnover by medium

Drawing Multiples
Sculpture Multimedia
Painting other

Turnover by country of sale

South Africa United Kingdom
United States other

Turnover by auctioneer

Strauss & Co. Sotheby's
Christie's Bonhams
Aspire other

ArtTactic's report on William Kentridge

Published in September 2022, ArtTactic dedicates a report to William Kentridge. In this study, the art market analysis firm founded by Anders Petterson examines in depth the various aspects of the artist's market, from the evolution of his career to his market's confidence index, or his auction trends. It notes a strong institutional support in terms of exposure, and high confidence indicators in the short and long term. However, the report points out that the artist's auction results do not yet reflect his importance and impact. In addition, the report analyses the international base of his collectors, composed of major public and private institutions, and addresses William Kentridge's philanthropic initiatives to help other artists around the world.

William Kentridge Artist Market Report 2022
32 pages. English. £295. www.arttactic.com

William Kentridge

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Courtesy GREENART

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"EVERY ARTIST HAS HIS OWN RECIPE, EVERY PAINTING HAS ITS OWN STORY"

Piero Baglioni is a professor of chemistry at the University of Florence and manages the European GREENART project to develop new ecological systems and green materials for the restoration of works of art.

A renowned chemist, Piero Baglioni teaches at the University of Florence. A specialist in inorganic and organic colloids, his sensitivity to art has led him since his early years of study to take an interest in the conservation restoration of cultural heritage and works of art, although his research has led him to a multitude of fields, from medicine to industry. Winner of the 2003 European Grand Prize for Innovation, he is the author of many patents and publications. He is involved in the European GREENART project, which aims to develop innovative solutions for preventive conservation and heritage restoration using environmentally friendly materials obtained from renewable natural sources.

How did you come to link art and chemistry?

When I was in my third year of university in Italy, I was taking a physics and chemistry course. The professor was an art enthusiast who saved the frescoes in the churches of Florence, which were badly damaged during the 1966 floods. He was quite fascinating and I decided to do my thesis with him. In the meantime, he became president of the university. It was with him that I discovered the challenges of remedial and preventive conservation.

Are you interested in the materials that make up works of art to understand how they degrade?

We try to model degradation reactions to prevent them from occurring. In the case of frescoes, with my former mentor, we found a way to anticipate these degradation reactions. In other cases, it is not possible, we can only delay the process. If you take the components of paints, it's extremely complex, for example.

In practice, if you want to understand the degradation of these materials, you have to use a very specific scientific framework. My professor was a professor of colloid and surface chemistry and I myself became a professor of colloid and surface chemistry. This is a field that has evolved considerably over the last thirty years. In the case of works of art, degradation is mainly on the surface, for example, paintings that lose their colours or pigments, etc. When you have a good knowledge of the science of colloids and surfaces, you can try to understand degradation. This is all part of what we call nanoscience.

How many different materials do you study? What are your methods?

Oh, there are many! It all depends on the artefacts. For example, if you study paintings, they use different and complex components, organic or inorganic materials. You analyse and build your diagnosis, you classify the degradation. And once you have done this classification, you try to find methods to reverse, stop or slow down the degradation reaction. It is even possible, in specific cases, to go backwards!

— Pierre Naquin

> Once the classification is done, you try to find methods to reverse, stop or slow down the degradation reaction. It is even possible, in specific cases, to go backwards! In fresco paints for example, you can reverse the degradation caused by the calcium carbonate turning into calcium sulphate. — *Piero Baglioni*

Do you also study the medium?

For example, for paper, the degradation reaction comes from two main systems: acidity and oxidation. The long cellulose fibres are the constituents of paper. In an acidic environment, a chemical reaction reduces their molecular weight, and therefore the length of this chain, to decrease. The paper then becomes fragile and breaks. The oxidation of the fibres is caused by oxygen in the presence of impurities such as iron or copper. So the oxidation at the end acts in the same way as the acidity by breaking this long chain, which results in the paper losing its mechanical properties.
In fresco paints, you can reverse the degradation caused by the calcium carbonate turning into calcium sulphate. During this chemical reaction, you have an expansion of the volume, which makes the painting very fragile. You risk losing the colour, the pigments. But the calcium sulphate can easily be converted back into calcium carbonate. You chemically transform the calcium back into calcium carbonate and you can protect the painting for another 1,000 years, because frescoes are the most stable paintings over time.

Do your research concern ancient works or are you also interested in contemporary works?

We already know most of the materials used in different periods. From the 13th to the 17th century, artists were very good technically and used quality materials that were made to last. If you look at contemporary art, it's very different because artists are mixing materials, using what they have at hand, experimenting. You have a palette of colours, which is extremely wide compared to the classical palette, but at the end of the day, you have a system that is quite unstable from a chemical point of view. For contemporary art, the actions to be taken are mainly preventive actions. Each artist has his own recipe. They all use a different binder, in different quantities, colours that are emulsified or not, and so on. So each painting has a different story.

You have been involved in other European projects before GREENART, how do they interact with each other?

Often projects improve on each other. In the case of GREENART, it is very much related to the previous project, which is called Nano Restart, where we developed multiple methods for cleaning contemporary and modern art. The idea of GREENART is to rewrite the systems, to see things differently. In the case of cleaning, chemistry is the only possibility we have to avoid pollution — I know a lot of people think that chemistry produces pollution, but that's not true, chemistry doesn't pollute if it's used properly. So we decided to use the same cleaning system, but rewrite the whole system in a green chemistry way, by changing, for example, the solvent.
In GREENART we also use materials and systems that come from another project called Apache dedicated to preventive conservation to prevent the degradation of artworks. Some of these processes that we find effective will be rewritten into a fully green system in GREENART. We are looking at raw materials that need to be fully green, from a biological source or a renewable source that does not interact with the food chain. A simple example is castor oil. We use castor oil because castor oil is not edible, it is produced for a green industrial application. And so we can use it freely.

Do you have any targets in terms of the number of materials or methods to be developed?

Developing new materials is always a calculated risk. We don't have precise quantitative targets, but the aim is to develop as many as possible under EU classification 9, which means that they will be ready for the market, i.e. that conservators will be able to buy these materials. Let's say that at the end of the project, the objective would be that half of the green materials developed are ready for the market.

What kinds of partnerships need to be put in place to commercialise these materials?

Three groups of actors are involved at different levels. The social sciences with curators and museums; industry, which — ideally — should produce molecules and materials classified as green; and finally those who develop complex systems from the raw materials. The GREENART program actually has four components: the industrial field; research into new ecological intermediates and molecules used to build new systems with specific properties adapted to conservation specialists; application and finally dissemination, because the aim is that people can use our methods, otherwise it is just a game, a purely intellectual satisfaction.

Courtesy GREENART

Piero Baglioni

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