



**Les  
Initiés**

Collection  
Pigozzi

**Être  
là**

Afrique  
du Sud,  
une scène  
contemporaine

26.04  
–  
28.08

**Collection  
de la  
Fondation**

Une sélection  
d'œuvres  
africaines

---

En

Press kit

## Art/Afrique, le nouvel atelier 26 April—28 August 2017

*The Insiders*, a selection of works (1989 – 2009)  
from the Jean Pigozzi collection of African art

*Being There*, South Africa, a contemporary scene

*Africa* in the *Collection of Fondation Louis Vuitton*

---

Multidisciplinary program of events  
26 April—7 July 2017

Music, Cinema, Poetry, Literature, Debate

*PRESS KIT*  
*Art/Afrique, le nouvel atelier*

Table of contents

I	Press release	I
II	Contemporary art, the world as atelier. African contemporary art, the new atelier <i>by Bernard Arnault, President of the Fondation Louis Vuitton</i>	5
III	Introduction <i>by Suzanne Pagé, Artistic Director of the Fondation Louis Vuitton</i>	7
IV	List of artists and available press visuals	10
	4.1 <i>The Insiders</i> , a selection of works (1989 – 2009) from the Jean Pigozzi collection of African art	10
	4.2 <i>Being There</i> , South Africa, a contemporary scene	17
	4.3 <i>Africa</i> in the <i>Collection of Fondation Louis Vuitton</i>	24
V	Multidisciplinary program of events Music, Cinema, Poetry, Literature, Debate	27
VI	Scenography	34
VII	Around the exhibition	35
VIII	Publications	37
IX	Partner: La Grande halle de La Villette	39
X	Practical information	40

# Art/Afrique, le nouvel atelier

---

26 April 2017 — 28 August 2017

## I — Press release

From April 26 to August 28 2017, Fondation Louis Vuitton will present *Art/Afrique, le nouvel atelier*.

Alongside monographic exhibitions, the Fondation presents group shows bringing to light recent work from lesser known art scenes. After *Bentu, Chinese Artists in a Time of Turbulence and Transformation* (January–May 2016), *Art/Africa, le nouvel atelier* will include two exhibitions, along with a selection of works from the permanent Collection.

- I) *The Insiders*, a selection of works (1989 – 2009)  
from the Jean Pigozzi collection of African art  
— Galleries 1 and 2 (lower ground level)
- II) *Being There*, South Africa, a contemporary scene  
— Galleries 4 (level 0), 5, 6, and 7 (level 1)
- III) *Africa* in the *Collection of Fondation Louis Vuitton*  
— Galleries 8, 9, 10, 11 (level 2)

- I) *The Insiders*, a selection of works (1989 – 2009)  
from the Jean Pigozzi collection of African art  
— Galleries 1 and 2 (lower ground level)

*The Insiders* brings together works by fifteen iconic artists from the **Jean Pigozzi** collection of African art, displayed for the first time in Paris. Businessman **Jean Pigozzi** began collecting contemporary African art in 1989. He relied on the advice of **André Magnin**, a pioneer who travelled extensively, visiting artists **living and working in sub-Saharan Africa**, in French-, English-, and Portuguese-speaking countries. Without the assistance of cell phones, Internet, or social media, Jean Pigozzi and André Magnin were able to forge genuine connections with the artists they encountered, coming to a deep understanding of the freedom and originality of their work. This commitment guided them in assembling a unique collection of works that express strong political positions, representative of the diversity of the contemporary African scene from 1989 to 2009.

The artists included in the exhibition, **each deeply influenced by the spiritual, scientific, and technical lore of their country of origin**, use different means to create unique worlds.

Asserting its openness and eclecticism, the Jean Pigozzi collection includes a **representative group** of each artist's work. In this way, it brings a new awareness to a scene unknown to a larger public until now, thus playing a key role in developing its **international audience and impact**.

*The exhibition includes works by Frédéric Bruly Bouabré, Seni Awa Camara, Calixte Dakpogan, John Goba, Romuald Hazoumè, Seydou Keita, Bodys Isek Kingelez, Abu Bakarr Mansaray, Moke, Rigobert Nimi, J.D. 'Okhai Ojeikere, Chéri Samba, Malick Sidibé, and Barthélémy Togo.*  
Pascale Martine Thayer will create a site-specific work for the exhibition.

*The exhibition was conceived by the Fondation Louis Vuitton's artistic direction in close collaboration with Jean Pigozzi.*

*Curator: Suzanne Pagé*

*Advisor: André Magnin*

*Assistant curators: Angéline Scherf and Ludovic Delalande.*

II) *Being There*, South Africa, a contemporary scene  
— Galleries 4 (level 0), 5, 6, and 7 (level 1)

To complement *The Insiders*, the Fondation Vuitton will present *Being There*, an exhibition of works by South African artists. First becoming known internationally around 1990, the **South African art scene** is today one of the most dynamic, its vitality deriving in part from the fact that it functions along an alternative model, relying on a network of strongly engaged galleries, institutions, and universities.

The exhibition focuses on the particular space and time of today, while also placing itself within broader themes and historical continuity. It does not claim to be an exhaustive panorama and includes works by sixteen artists:

- The South African leading figures, such as **Jane Alexander, David Goldblatt, William Kentridge, David Koloane**, and **Sue Williamson**, who have achieved international renown and exert a powerful influence on younger artists.
- As well as a **generation born during the 1970s**, represented by important figures such as **Nicholas Hlobo, Zanele Muholi**, and **Moshekwa Langa**.
- And finally, **artists born during the 1980s**, whose works **confront the legacy of apartheid twenty years after its end**, such as **Jody Brand, Kudzanai Chiurai, Lawrence Lemaoana, Thenjiwe Niki Nkosi, Athi-Patra Ruga, Bogosi Sekhukhuni, Buhlebezwe Siwani**, and **Kemang Wa Lehulere**.

The artists included in this selection each participate actively in their country's economic and social life, with the conviction that they can play the role of catalysts through their work. They each rely on a range of **different media** (installations, photography, painting, textile and video works, etc.) to **critically revisit their country's past** and confirm their **own subjectivity**. These social activists take advantage of their country's new position in the international art world to **affirm their South-African identity** as they define it.

To continue the exhibition the space *About a generation* presents work by photographers **Graeme Williams, Kristin-Lee Moolman** and **Musa Nxumalo**, revealing contrasting portraits of South-African youth, notably those "born-free".

The catalogue (bilingual, French/English) will include texts by **Achille Mbembe, Okwui Enwezor**, and **Bonaventure Soh Bejeng Ndikung**, as well as **Rory Bester, Hlonipha Mokoena**, and **Sean O'Toole**.

*Curators: Suzanne Pagé and Angéline Scherf with Ludovic Delalande and Claire Staebler.*

III) *Africa* in the *Collection of Fondation Louis Vuitton*  
— Galleries 8, 9, 10, 11 (level 2)

These two new exhibitions are presented alongside a new hanging of the Collection of Fondation Vuitton on the entire top floor of the museum. Emphasizing the Collection's international outlook, it will include works by African artists as well as perspectives turned towards this continent.

Africa, its artists and its cultural influence are critically important today for understanding the global artistic landscape. African artists (or artists of African descendants), have been part of the Fondation Louis Vuitton's Collection from the very beginning given the institution's decision to be open to very contemporary art scenes. The new hang of the Collection is dedicated to African artists. The hang complements the exhibitions *The Insiders* and *Being There*.

It starts in **Gallery 9** with artists from South Africa brought together around two major figures: William Kentridge and David Goldblatt. Their work, which takes in account history, memory and identity, finds an echo in the works of two younger artists, Zanele Muholi and Kudzanai Chiurai. Photography – a medium that is considerably influenced by David Goldblatt – has an important role here. This is shown for example by Santu Mofoken, Omar Victor Diop and in a different way by Robin Rhode, who confronts it with performance and cinema.

**Gallery 10**, the diverse forms of painting are shown with works by Cheri Samba, Meleko Mokgosi, Barthélémy Toguo, Lynette Yiadom-Boakye and Omar Ba. The American artist Rashid Johnson's installation evokes the strong African identity in the context of a larger horizon.

**Gallery 8 and 10**, sculpture takes renewed forms: while continuing with tradition, Romuald Hazoumé plays with stereotypes and delivers a critique on the economy and society. He recycles used objects and revisits the art of masks. As for Meschac Gaba, he focuses on "afro" hair styles.

**Gallery 11**, a video installation by Wangechi Mutu gives the Myth of Sisyphus a singular currency and tonality.

## II — Contemporary art, the world as atelier. African contemporary art, the new atelier

Preface by *Bernard Arnault*  
*President of LVM/Moët-Hennessy, Louis Vuitton*  
*President of the Fondation Louis Vuitton*

The triumph of the Sergei Shchukin collection exhibition at the Fondation Louis Vuitton this winter allowed over 1.2 million visitors from around the world to discover the remarkable insights of this visionary and extraordinary Russian patron of the arts, one of the greatest art collectors of the early 20th century.

With this blockbuster exhibition, the Fondation marked a milestone in the history of art. This spring, guided by the curiosity that inspires our passion for art, we look far to the south to discover contemporary creations from Africa.

Today's contemporary art scene is more global than ever. As I noted at the inauguration of the Fondation Louis Vuitton just two and half years ago, creation is a journey, which is why it is essential that we regularly focus our regard on a country, making an admittedly subjective and certainly incomplete assessment of a precise geographic space, delimiting a distinctive culture. This allows us to progressively discover a new map of the global art world, as we did a year ago with China and Chinese artists through the *"Bentu"* exhibition.

In spring and summer 2017 we thus turn to Africa with the exhibition *"Art/Afrique, le nouvel atelier"*. This initiative spans sub-Saharan Africa with the *"The Insiders"* exhibit featuring works from the collection created by Jean Pigozzi with André Magnin, as well as *"Being There"*, a look at the South African art scene through works selected by the Foundation itself. We are also for the first time displaying works by African artists from our own Collection.

This exhibition will be presented in all the spaces in the building designed by Frank Gehry. It is indeed time to give voice to African artists, inviting them to share their vision of the state of the world, of humanity and of possible paths for-ward. This awareness of not just one country but an entire continent around a bold creative statement is a challenging proposition in itself, given the myriad different and often difficult to perceive realities. Contemporary African art is a largely unexplored area that is in full transformation. Its present enralls and moves us, and its promise renders this art captivating.

This spring, the Fondation thus aims to showcase the work of these creative talents and share it with a vast public, sparking a current of emotive dialogue, both immediate and generous. Recognizing doubts, questions and taboos, the exhibition also aims to discover new horizons through the engagement and conscience of all these artists, some of whom are exciting revelations.

These works – chosen either by Jean Pigozzi, a truly visionary collector who I salute and to whom I extend special thanks, or by Suzanne Pagé, the artistic director of the Fondation and her team, show that diversity has spawned a veritable dynamic where beauty, charm and humor vie for attention alongside provocation and militancy. This dynamic encompasses subjects and content with powerful universal resonance, particularly here in Europe.

*"Art/Afrique, le nouvel atelier"* figures at the crossroads of multiple perspectives – economic, topical, political, patrimonial and geographic. Their intersection is often contradictory since they reflect different strata of identity, a mix of cultures that form a mosaic of national and

*PRESS KIT*  
*Art/Afrique, le nouvel atelier*

ethnic identities, a mosaic that references exchanges with Europe and the ubiquitous heritage of the past linked to history.

Throughout the exhibition a continent reveals itself to us, affirming its differences while expressing a veritable form of globalization comprising diversities that stretch from Dakar to Cotonou, from Cape Town to Johannesburg...

*"Art/Afrique, le nouvel atelier"* takes up themes common to contemporary art around the world, but the works displayed nevertheless express an undeniable cultural and artistic identity that reflects an exciting poetic and aesthetic vitality, replete with a healthy dose of derision and parody, as well as a serious and even dramatic tone that springs from the human condition. I believe these rich experiences will inspire not simply interest, but real enthusiasm among visitors from Paris, France, Africa and the entire world, inviting us to reflect together on our own conception of art, on the *raison d'être* of art, and on the very future of our world. Indeed, this is where artistic creation becomes a compelling journey.

### III — Introduction

Suzanne Pagé  
*Artistic director*  
*Fondation Louis Vuitton*

A major highlight of the last six months at the Fondation Louis Vuitton was the presentation of the Shchukin collection. This event fulfilled one of the missions set by the president, namely, to play a propaedeutic role with regard to the grand tradition of modern art, its great figures and major movements, in a program that also maintains an uncompromising commitment to the latest contemporary art. The Shchukin collection, and the outstanding quality of this set of works representative of the early twentieth-century avant-garde, which at the time was dominated by French art, revealed to large numbers of national and international visitors one of the most brilliant chapters in the history of art, all due to the intrepid perspicacity and tremendous determination of one private collector, Sergei Shchukin (see *Le Journal* no. 4, p. 16). The exhibition, curated by Anne Baldassari, benefited from the special commitment of the Hermitage and Pushkin museums.

This event illustrated one of the two poles of the institution's ambitious, bold strategy, which is to concentrate on prestigious historical figures and panoramas, while the other, through its collections, exhibitions, and multidisciplinary events, is to attentively and actively follow the most vital French and international artistic developments and the most incisive artists.

This was the case in the first quarter of 2016 with the exhibition devoted to the contemporary Chinese scene, "Bentu. Chinese Artists at a Time of Turbulence and Transformation," an exhibition shown in parallel with a selection of works by Chinese artists from the Fondation's own collection.

And it is again the case today, with two exhibitions: "*The Insiders, a selection of works (1989-2009) from the Jean Pigozzi collection of African Art*" and "*Being There. South Africa, a Contemporary Scene*." Again, these two focus shows are backed up by a selection of works by artists from Africa (or with African backgrounds) from our Collection.

"*The Insiders*" brings together works by fifteen emblematic artists from the African collection of Jean Pigozzi, which is being shown for the first time as such in Paris. The experience of the exhibition "Les Magiciens de la terre" (curated by Jean-Hubert Martin) in 1989 was a revelation for Pigozzi, and determined his passionate commitment to African art. He now asked André Magnin to act as his adviser and agent in building up a collection. Magnin began his exploration, seeking out the most interesting artists in the Francophone, Anglophone and Lusophone countries of sub-Saharan Africa. The essential rule set by the collector was that they should have been born, live and work in Black Africa. No diaspora. The very conscious aim was to constitute significant ensembles of works. In keeping with the collector's wishes, Magnin acted as a veritable pathfinder, going out of his way to seek out artists who fitted no pre-defined image, whose work was free and original, unformatted by academic training.

The determination, engagement and passion put into this project resulted in a unique collection, based on strong choices, its diversity reflecting significant aspects of contemporary art in Africa from 1989 to 2009.

These two dates, taken together here, book-end the period of close and continuous collaboration between the collector and his adviser, after which the two men chose other forms of engagement. They bracket a moment of time that now belongs in a bygone period when

there were no mobile phones, internet or social media – and this is part of what makes the Pigozzi collection a reference, one whose limits and remarkable interest are both bound up with its singularity.

In connection with the exhibition, the site-specific intervention by Pascale Marthine Tayou, created for the occasion, seeks to express the explosion of a liberation through a constellation of coloured stones linking earth and sky.

Complementing this show, and focusing on a precise point in space-time, *“Being There”* is dedicated to South Africa, one of the most dynamic scenes in Africa today. Brought to the wider world by the first Johannesburg Biennale in 1995, it has since acquired a particularly strong artistic ecosystem uniting institutions, galleries and universities. The artists chosen for the exhibition are all notable for the diversity of their formal expression and their mix of determination and ambition, their direct relation to the real. There is a shared will to take responsibility in the general social situation, and the conviction that they can intervene and play a role in shaping a specific South African identity for today’s world. In doing so, as informed and lucid travelers, they are bringing the world a new consciousness that travels beyond frontiers.

Sixteen artists have been chosen, and are represented here by recent works. From the outset, the sequence presents internationally recognized figures, the leading lights that are Jane Alexander, David Goldblatt, William Kentridge, David Koloane and Sue Williamson, whose work and engagement also resonates closely with the work of the youngest artists.

The next generation, born in the 1970s, puts forward resolute and militant positions, whether by the overt affirmation of plural identities, as with Nicholas Hlobo and Zanele Muholi or, in the case of Moshekwa Langa, by their return to their South African homeland after a period of exile.

Symptomatically, the artists born in the 1980s take position with regard to the new issues of the post-apartheid period. Reappropriating history, they are elaborating an alternative for today’s world, based on their own subjective standpoints and an awareness of the need to intervene.

Open, now, to an environment that is global, they nevertheless choose to focus on their immediate context. Individual and collective memories come together in works of great formal variety – paintings photographs, installations, video, and even tapestry, textiles and digital images. Several of these artists have produced new works for this event. Here we find Jody Brand, Kudzanai Chiurai, Lawrence Lemaoana, Thenjiwe Niki Nkosi, Athi-Patra Ruga, Bogosi Sekhukhuni, Buhlebezwe Siwani and Kemang Wa Lehulere. As Sue Williamson notes, “beyond simply existing, [everyone shares the desire] to take on a goal.” Speaking of which, women artists are playing an increasingly pronounced and distinctive role.

These two exhibitions are accompanied by a choice of works by African artists (and artists of African descent) from the Fondation's permanent Collection. A number of them also feature in one of the other two presentations: David Goldblatt, Zanele Muholi, William Kentridge, on one side, and Chéri Samba, Romuald Hazoumè and Barthélémy Toguo on the other. However, works by other artists – Omar Ba, Omar Victor Diop, Meschac Gaba, Santu Mofokeng, Wangechi Mutu, Meleko Mokgosi, Lynette Yiadom-Boakye – broaden the focus.

With this “*Art/Afrique*” event, the Fondation Louis Vuitton is continuing to honor its commitment to the greatest diversity of current artistic expression, through a program of multidisciplinary events that reveals the singular vitality and richness of the broader African scene, and in particular:

- music, with exceptional performances of *Paper Music*, a cine-concert combining a video projection of drawings from animation films by William Kentridge with music by Philip Miller sung by two sopranos, and Terry Riley’s *In C Mali* by Africa Express, a reinterpretation of the mythical *In C* by Terry Riley integrating traditional Malian instruments, as well as a musical evening in collaboration with Radio Secousse and Syllart Records ;
- poetry and literature, with emerging and recognized figures from the African continent and diaspora brought together in a choice entrusted to Alain Mabankou in order to “think, speak, narrate and act Africa today”;
- cinema, with the projection of mythical films such as *Touki-bouki* by Djibril Diop Mambety and the more recent *Bamako* by Abderrahmane Sissako, and discussions with directors both established and up and coming.

To round out the events program, a conversation/debate on the exhibition “*Being There*” brings together several leading figures of the art world with historian Achille Mbembe.

In keeping with this formula adapted by the Fondation, readers may recall that the exhibition “Icons of Modern Art. The Shchukin collection” was similarly accompanied, not only by an important symposium, but also by a cycle of dance and music events. This brought together artists from different backgrounds who offered a living perspective on the Russian adventure in that bold age of extremes. By turn, we saw the Ballets Russes, the choreographer Daniel Linehan and the dancer François Chaignaud, as well as the dancer and choreographer Nicolas Le Riche. At the same time, a substantial musical program featured performances by the Moscow Virtuosi (Vladimir Spivakov), Thomas Adès and Kirill Gerstein, and Boris Berezovsky (Scriabin).

Meanwhile, Gautier Capuçon embarked on the third season of his cello masterclass for young talents, alongside Pierre-Laurent Aimard, and Gidon Kremer performed a series of concerts in homage to Arvo Pärt, who attended, and the “New Generation Piano” series saw performances by Jan Lisiecki and Lukas Geniusas, but also Dmitry Masleev and Anna Federova. Beside this very specialized program, the fourth and last session of Radio, devoted to contemporary poetic practices (around Anne-James Chaton), continued our determined efforts on behalf of poetry, while Filmo-Sessions, the cinema event initiated in collaboration with Jean-Max Colard, brought together artist Daniel Buren and filmmaker Frederick Wiseman. They followed on from Agnès Varda and Ulla von Brandenburg.

In complementary mode, the Fondation continues to produce exhibitions in other venues, based on its Collection. For 2016 and 2017, the program includes Tokyo (Pierre Huyghe, Dan Flavin), Munich (Chantal Akerman and Annette Messager, Tacita Dean then Ian Cheng), Beijing (Gerhard Richter) and Venice (Pierre Huyghe). It is also an active participant in many other national and international events through its loans.

In October 2017, MoMA, New York, will be the guest at the Fondation, where it will invite visitors into the history of its collections with an ensemble of major works illustrating an exemplary strategy that continues to serve as a model. This show revisiting and analyzing the canonic presence of the museum on the international scene will also be an opportunity for this mythical institution to give a preview of its ‘Manifesto’ for a new kind of museum and of its position in the light of the planned opening of a new wing (circa 2019), further extending its capacity.

## IV — List of artists and available press visuals

4-1 *The Insiders*, a selection of works (1989 – 2009)  
from the **Jean Pigozzi** collection of African art

— Galleries 1,2– Lower Ground level

**Frédéric Bruly Bouabré** (1923-2014, Ivory Coast)

**Seni Awa Camara** (1945, Senegal)

**Calixte Dakpogan** (1958, Benin)

**John Goba** (1944, Sierra Leone)

**Romuald Hazoumè** (1962, Benin)

**Seydou Keïta** (1921-2001, Mali)

**Body Isek Kingelez** (1948-2015, Congo)

**Abu Bakarr Mansaray** (1970, Sierra Leone)

**Moké** (1950-2001, Congo)

**Rigobert Nimi** (1965, Congo)

**J.D. 'Okhai Ojeikere** (1930-2014, Nigeria)

**Chéri Samba** (1956, Congo)

**Malick Sidibé** (1935-2016, Mali)

**Barthélémy Toguo** (1967, Cameroon)



**Frédéric Bruly Bouabré** (1923 – 2014, Ivory Coast)  
*L'endeuillé*, Date 23-6-1996,  
 Pair from Musée du Visage africain, 1996  
 Serie of 162 drawings  
 Color pencils and ballpoint pen on construction paper  
 15 x 10 cm (each)  
 © Frédéric Bruly Bouabré  
 Courtesy CAAC – The Pigozzi Collection  
 Photo © Maurice Aeschmann

**Seni Awa Camara** (1945, Senegal)  
*Untitled*, 2006  
 Terracotta  
 37,5 x 27,5 cm  
 © Seni Awa Camara  
 Courtesy CAAC – The Pigozzi Collection  
 Photo © Maurice Aeschmann





**Calixte Dakpogan** (1958, Benin)

*Oba*, 2007

Metal, plastic and ball-point pens

64 x 63 x 12 cm

© Calixte Dakpogan

Courtesy CAAC – The Pigozzi Collection

Photo © Maurice Aeschimann

**John Goba** (1944, Sierra Leone)

*Sea marble*, 1992

Painted wood and porcupine spines

110 x 50 x 65 cm

© John Goba

Courtesy CAAC – The Pigozzi Collection

Photo © Maurice Aeschimann



**Romuald Hazoumè** (1962, Benin)

*Ear Splitting*, 1999

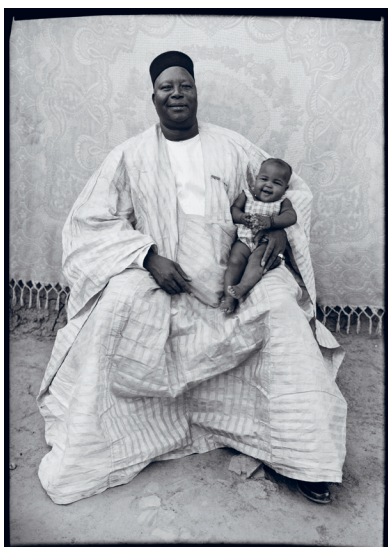
Plastic jug, loudspeakers, brush

42 x 22 x 16 cm

© ADAGP, Paris 2017

Courtesy CAAC – The Pigozzi Collection

Photo © Maurice Aeschimann



**Seydou Keita** (1921 – 2001, Mali)  
*Untitled*, 1949 – 1951  
Modern silver print  
Paper: 180 x 120 cm  
© Seydou Keita / SKPEAC  
Courtesy CAAC – The Pigozzi Collection  
Photo © Maurice Aeschimann

**Bodys Isek Kingelez** (1948 – 2015, Congo)  
*Etoile rouge congolaise*, 1990  
Paper, cardboard, polystyrene, plastic,  
left-over materials  
85 x 92 x 50 cm  
© Bodys Isek Kingelez  
Courtesy CAAC – The Pigozzi Collection  
Photo © Maurice Aeschimann



**Abu Bakarr Mansaray** (1970, Sierra Leone)  
*Allien Resurrection*, 2004  
Graphite, color pencils, pen on paper  
150 x 205 cm  
© Abu Bakarr Mansaray  
Courtesy CAAC – The Pigozzi Collection  
Photo © Maurice Aeschimann

**Moké** (1950-2001, Congo)

*Skol Primus*, 1991

Oil on canvas

177 x 131 cm

© Moké

Courtesy CAAC – The Pigozzi Collection

Photo © Maurice Aeschmann



**Rigobert Nimi** (1965, Congo)

*Station Vampires*, 2013

Metal, plastic, bulbs, electrical components and left-over materials

321 x 138 x 158 cm

© Rigobert Nimi

Courtesy CAAC – The Pigozzi Collection

Photo © Maurice Aeschmann

**J.D. 'Okhai Ojeikere** (Nigeria, 1930 – 2014)

*Mkpuk eba*, 1974

Gelatin silver print

60 x 50 cm

© J.D. 'Okhai Ojeikere

Courtesy CAAC – The Pigozzi Collection

Photo © Maurice Aeschmann





**Chéri Samba** (1956, Congo)  
*L'espoir fait vivre n°2*, 1997  
 Acrylic, sequins, photograph and glue on canvas  
 130 x 194 cm  
 © Chéri Samba  
 Courtesy CAAC – The Pigozzi Collection  
 Photo © Maurice Aeschmann

**Malick Sidibé** (1935 – 2016, Mali)  
*Danser le Twist!*, 1965  
 Modern silver print  
 100 x 100 cm  
 © Malick Sidibé  
 Courtesy CAAC – The Pigozzi Collection  
 Photo © Maurice Aeschmann



**Barthélémy Toguo** (1967, Cameroon)  
*Baptism 1*, 2000  
 Watercolours on paper  
 28 x 30 cm  
 © ADAGP, Paris 2017  
 Courtesy CAAC – The Pigozzi Collection  
 Photo © Maurice Aeschmann

*La Colonisation and Les Indépendances CHA-CHA,*  
site-specific work

**Pascale Marthine Tayou** (1966, Cameroon. Lives and works in Ghent and Yaoundé)

In agreement with Jean Pigozzi and André Magnin, we sought Pascale Marthine Tayou's significant participation as part of this exhibition. Given the extent of the artist's work, which has expanded considerably in recent years, it was clear to us that the limited number of pieces by the artist in this collection did not accurately reflect this. Given that Pascale Marthine Tayou decided to live partly in Ghent in Belgium, he no longer met the strict criteria that Jean Pigozzi had set himself and from which he did not wish to deviate—namely, to acquire only works by artist living in sub-Saharan Africa.

Pascale Marthine Tayou presents a site-specific work in the space that precedes the exhibition galleries. In *La Colonisation*, he covers the pillar at the entrance in stones of various shapes, coloured in gouache, which form a constellation connecting the earth and the sky. These coloured stones are to him a form of self-portrait:

*"I am a man of colour," he explains, "as colourful as a rolling stone. Many people "of colour" could be blue, red, yellow, maybe white! We are all coloured stones." In Les Indépendances CHACHA, he covers parts of the escalators with the flags of 53 countries of the African continent. On the ground, he lays a green carpet presenting a map of the African Union. "Frontiers do not make sense in my conception of a country... Here and elsewhere, I feel at home." This work echoes Tayou's conviction that "we are all the result of blends, encounters, and thoughts."*

## 4-2 *Being There*, South Africa, a contemporary scene

— Galleries 4 (level 0), 5-6-7 (level 1)

### Generations 1930-1970

**Jane Alexander** (1959, born in Johannesburg, South Africa. Lives and works in Cape Town)

**David Goldblatt** (1930, born in Randfontein, South Africa. Lives and works in Johannesburg)

**Nicholas Hlobo** (1975, born in Cape Town, South Africa. Lives and works in Johannesburg)

**William Kentridge** (1955, born in Johannesburg, South Africa. Lives and works in Johannesburg)

**David Koloane** (1938, born in Alexandra, South Africa. Lives and works in Johannesburg)

**Moshekwa Langa** (1975, born in Bakenberg, South Africa. Lives and works in Amsterdam)

**Zanele Muholi** (1972, born in Umlazi, South Africa. Lives and works in Johannesburg)

**Sue Williamson** (1941, born in Lichfield, England, grew up in South Africa from 1948. Lives and works in Cape Town)

### Generation 1980

**Jody Brand** (1989, born in Cape Town. Lives and works in Cape Town)

**Kudzanai Chiurai** (1981, born in Harare, Zimbabwe. Lives and works in Johannesburg)

**Kemang Wa Lehulere** (1984, born in Cape Town. Lives and works in Cape Town)

**Lawrence Lemaana** (1982, born in Johannesburg. Lives and works in Johannesburg)

**Thenjiwe Niki Nkosi** (1980, born in New York. Lives and works between Johannesburg and Harare)

**Athi-Patra Ruga** (1984, born in Umtata, South Africa. Lives and works in Johannesburg and Cape Town)

**Bogosi Sekhukhuni** (1990, born in Johannesburg. Lives and works in Johannesburg)

**Buhlebezwe Siwani** (1987, born in Johannesburg. Lives and works in Cape Town)

### About a generation "Born free"

**Kristin-Lee Moolman** (1986, born in Johannesburg. Lives and works in Johannesburg)

**Musa Nxumalo** (1968, born in Soweto. Lives and works in Johannesburg)

**Graeme Williams** (1961, born in Cape Town. Lives and works in Johannesburg)

Generation 1930-1970



**Jane Alexander**

*Infantry with Beast* [detail],  
 27 Figures 2008-10, Beast 2003  
 Glass fibre, oil painting, shoes, wool carpet  
 118 x 1200 x 200 cm  
 Collection of the artist  
 © Jane Alexander/ADAGP, Paris 2017  
 Courtesy Stevenson, Cape Town and  
 Johannesburg  
 Photo © Anthea Pokroy

**David Goldblatt**

*The dethroning of Cecil John Rhodes,  
 after the throwing of human faeces on  
 the statue and the agreement of the  
 University to the demands of students  
 for its removal, The University of Cape  
 Town, 9 April 2015, 2015*

Inkjet printing

140 x 209,77 cm

© David Goldblatt

Courtesy of the artist et Goodman  
 Gallery Cape Town and Johannesburg



**Nicholas Hlobo**

*Ndize: Tail, 2010*

Ribbons, yarns, rubber and leather

460 x 840 x 307 cm

Collection Fondation Louis Vuitton, Paris

© Nicholas Hlobo

Courtesy of Stevenson Cape Town and Johannesburg

Photo © Mario Todeschini

**William Kentridge**

Drawing for *Triumphs and Laments*  
(*Procession of Migrants*), 2016

Ink on China paper

107 x 158 cm

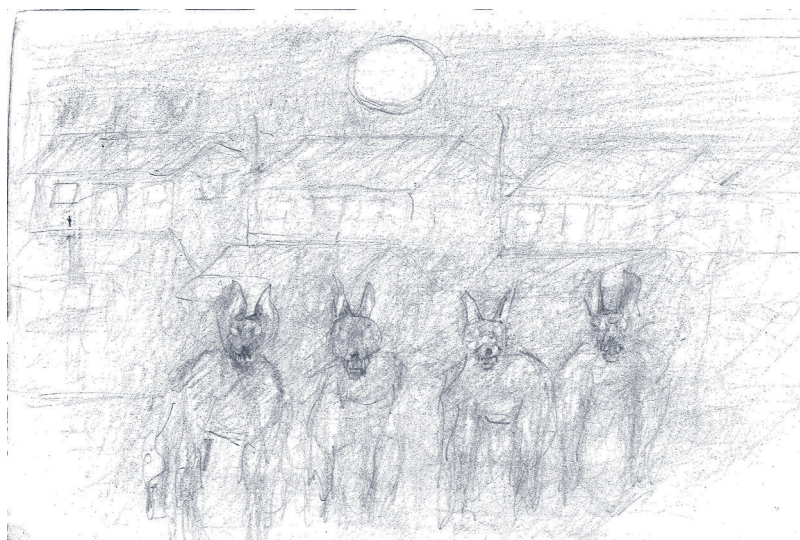
© William Kentridge

Courtesy of the artist and Marian

Goodman Gallery, Paris and Goodman

Gallery, Johannesburg.

Photo © Thys Dullaart



**David Koloane**

*The Takeover* [screenshot], 2016

Video, sound

2'58"

© David Koloane

Courtesy of the artist and Goodman

Gallery Cape Town and Johannesburg

**Moshekwa Langa**

*Drag Paintings* [detail], 2016

Cotton cloth, soil, varnish

200 x 300 cm each, multiple dimensions.

Courtesy de KADIST

© Moshekwa Langa

Photo © Aurélien Mole



**Zanele Muholi**

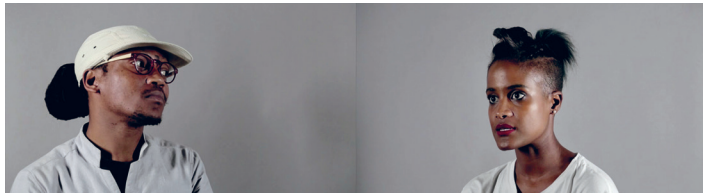
*Xana Nyilenda, Newtown, Johannesburg, 2011*

Film photograph

86.5 x 60.5 cm

© Zanele Muholi

Courtesy of Stevenson, Cape Town and Johannesburg and  
Yancey Richardson, New York



**Sue Williamson**

*It's a pleasure to meet you* [screenshot], 2016

Video installation, two screens

24'40"

© Sue Williamson

Courtesy of the artist and Goodman Gallery Cape  
Town and Johannesburg

Génération 1980



**Jody Brand**

*Say her name: Queezy*, 2016

Digital photograph on polytwirl

250 x 150 cm

© Jody Brand

**Kudzanai Chiurai**

*Revelations V*, 2011

Ultrachrome ink on paper, photo Innova

Image: 120 x 180 cm

Paper: 145 x 200 cm

© Kudzanai Chiurai

Courtesy of the artist and Goodman  
Gallery Cape Town and Johannesburg



**Kemang Wa Lehulere**

*Reddening of the greens or dog sleep manifesto* [détail], 2015

Suitcases, earth, grass, blackboard, wooden desks, porcelain

Variable dimensions

Collection New Church Museum, Cape Town

Exhibition view, "To Whom It May Concern", Stevenson,  
Le Cap, 2015

© Kemang Wa Lehulere

Photo © Mario Todeschini



**Lawrence Lemaoana**

*Freedom is a Stone Throw Away*, 2017

Cotton embroidery on Kanga

155 x 105 cm

© Lawrence Lemaoana

Courtesy AFRONOVA GALLERY

Photo © Jurie Potgieter

**Thenjiwe Niki Nkosi**

*Ayim (after May Ayim)*, 2015

Oil on canvas

50 x 50 cm

Collection of the artist

© Thenjiwe Niki Nkosi

Photo © Andreas Vlachakis



**Athi-Patra Ruga**

*The Glamoring of the Versatile Ivy*, 2015

Wool tapestry

220 x 192 cm

The Scheryn Art Collection.

© Athi-Patra Ruga

Courtesy Whatiftheworld, Cape Town & Johannesburg

**Bogosi Sekhukhuni**

*Simunye Systems Orientation* [screenshot], 2017

Video

7'23"

© Bogosi Sekhukhuni

Courtesy Stevenson Cape Town and Johannesburg



**Buhlebezwe Siwani**

*Qunusa! Buhle*, 2015

Inkjet printing on Hahnemuhle PhotoRag

111.8 x 55.4 cm

© Buhlebezwe Siwani

Courtesy of the artist and Whatiftheworld Gallery, Cape Town

## 4-3 *Africa* in the *Collection of Fondation Louis Vuitton*

— Galleries 8-9-10-11 (level 2)

**Omar Ba** (1977, Senegal)

**Kudzanai Chiurai** (1981, Zimbabwe)

**Omar Victor Diop** (1980, Senegal)

**Meschac Gaba** (1961, Benin)

**Romuald Hazoumè** (1962, Benin)

**David Goldblatt** (1930, South Africa)

**Rashid Johnson** (1977, USA)

**William Kentridge** (1955, South Africa)

**Santu Mofokeng** (1956, South Africa)

**Meleko Mokgosi** (1981, Botswana)

**Zanele Muholi** (1972, South Africa)

**Wangechi Mutu** (1972, Kenya)

**Robin Rhode** (1976, South Africa)

**Chéri Samba** (1956, Congo)

**Barthélémy Toguo** (1967, Cameroon)

**Lynette Yiadom- Boakye** (1977, UK)

**Kudzanai Chiurai**

*Genesis [Je n'isi isi] XI, 2016*

Collection Fondation Louis Vuitton.

© Kudzanai Chiurai

Courtesy of Goodman Gallery, Johannesburg



**David Goldblatt**

*Diepsloot. August 2009, 2009*

Collection Fondation Louis Vuitton.

© David Goldblatt.

Courtesy of Marian Goodman Gallery, Paris

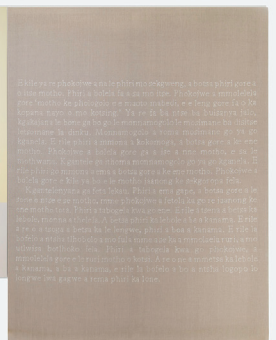
**Meleko Mokgosi**

*Comrades VII, 2016*

Collection Fondation Louis Vuitton.

© Meleko Mokgosi

Courtesy of Jack Shainman Gallery





**Zanele Muholi**

*Nolwazi II, Nuoro, Italy, 2015, Serie Somnyama Ngonyama,*  
Collection Fondation Louis Vuitton.  
© Zanele Muholi  
Courtesy of Stevenson, Cape Town/Johannesburg

**Chéri Samba**

*J'aime la couleur, 2003*  
Collection Fondation Louis Vuitton.  
© Chéri Samba.  
Photo © Claude Germain, Primae



# Multidisciplinary program of events

---

26 April 2017 — 7 July 2017

## V — Music, Cinema, Poetry, Literature, Debate

The Fondation continues in its commitment to supporting a wide variety of live performances with a multidisciplinary events program illustrating the diversity of African creation today:

**A debate** on the South African art scene will bring several leading figures together with Achille Mbembe.

**Music**, with special performances by African Express of William Kentridge's *Paper Music* and Terry Riley's *In C Mali*, and a symphonic evening with Radio Secousse and Syllart Records;

**Poetry and literature** by well-known figures from Africa and the African diaspora around the world, brought together for an evening entirely imagined by Alain Mabanckou;

Finally, **cinema** with film screenings and conversations with established and emerging African filmmakers.

### Calendar

THURSDAY, APRIL 27

Conference/debate on the occasion of *Being There*, South Africa, a contemporary scene

WEDNESDAY & THURSDAY, APRIL 26 - 27

*Paper Music*

William Kentridge and Philip Miller

SATURDAY & SUNDAY, MAY 6 - 7

Projections of animated films and African tales - Workshops

FRIDAY, MAY 12

Cinema - Session I : Alain Gomis, *Félicité*, in the presence of the filmmaker

SATURDAY, MAY 13

Cinema - Session II : Djibril Diop Mambety, *Touki-bouki* and Mati Diop, *Mille Soleils*

Unprecedented musical interlude : Wasis Diop, Wally Badarou

SUNDAY, MAY 14

Cinema - Session III : Abderrahmane Sissako, *Bamako* and Newton Aduaka, *Aïcha*

SATURDAY & SUNDAY, MAY 20 - 21

Africa Express presents...Terry Riley's *In C Mali*

FRIDAY, JUNE 2

Late opening | "Performances"

SATURDAY & SUNDAY, JUNE 24 - 25

*"Think, speak, tell and perform Africa"*

A proposal by Alain Mabanckou

FRIDAY, JULY 7

Late opening | "Music with Radio Secousse and Syllart Records"

Conference/Debate

*Auditorium*

*Thursday, April 27th, 5:30pm - 7:30pm*

***Being There, South Africa, a contemporary scene***

For the exhibition “***Being There. South Africa, a contemporary scene***”, a conference brings together several art critics, figures and historians. Roxana Azimi will moderate, with Rory Bester, Achille Mbembe, Hlonipha Mokoena and Sean O’Toole.

The South African scene is without doubt one of the most aware and active on the African continent. How did it form in the particular context of apartheid? What has happened since apartheid ended? What sets it apart from the rest of Africa and the international scene today?

Guests:

**Roxana Azimi** holds a doctoral degree in history and has been a journalist since 2001. She is the co-founder of Quotidien de l’Art. She also contributes to M, le magazine du Monde, and Monde Afrique.

**Rory Bester** is an art historian, curator and art critic. He oversees the art history department at the University of the Witwatersrand in Johannesburg.

**Achille Mbembe** is professor of history and political science at the University of the Witwatersrand in Johannesburg. He has taught in several universities in the United States (Columbia University, University of Pennsylvania, Duke University and Harvard University).

**Hlonipha Mokoena** is an art historian, author and associated professor at WISER (Wits Institute for Social and Economic Research) in Johannesburg.

**Sean O’toole** is an art critic, journalist and author. He contributes to numerous magazines, including Frieze and Artforum.

Music

**William Kentridge, *Paper Music*, 2014 \_ ciné concert**

Performed for the first time in Paris, *Paper Music* is a performance created by artist William Kentridge and composer Philip Miller, whose collaboration on projects questioning the relationship between image and sound dates to 1993. The setting is a patchwork of images taken from various recent and older animated films, which the artist created from charcoal drawings. The music is also a blend of older and more recent compositions. Mixing genres such as opera, theatre and film screening with live music, this burlesque and poetic work offers viewers a unique immersive experience.

*Paper Music* is performed by the classical singer Joanna Dudley (Australia), accompanied by Vincenzo Pasquariello on piano.

*Auditorium*

*Duration: 60 minutes*

*2 performances: Wednesday, April 26th, 2017 (8:30pm, with the artist)  
and Thursday, April 27th, 2017 (9pm)*



© Christopher Hewitt

**Africa Express Presents... Terry Riley's *In C Mali***

Africa Express presents the African version of a masterpiece by Terry Riley.

Set up in 2006, Africa Express is a collective of African and Western musicians that brings together artists from different cultures, genres and generations for exceptional collaborative events. Presented here in two remarkable performances, Terry Riley's *In C Mali* is the reinterpretation of *In C* (1964), the masterpiece by the minimalist composer Terry Riley, with traditional African instruments (koras, balafons, n'goni, guitar, flute, percussion...). This performance brings together 18 musicians on stage under the direction of Musical Director André de Ridder, and features Cheick Diallo (flute), Hawa Kasse Mady of Trio Da Kali (female vocal), and Romeo Stodart of The Magic Numbers and Bryce Dessner of The National (guitars).

In line with Riley's instructions, the live performance is unplanned; each musician chooses how often they repeat the 53 short phrases which make up the piece, creating a timeless musical kaleidoscope. Riley himself says that Africa Express' reinterpretation sounds "*as if the music is coming home*".

*Auditorium*

*Duration: 45 minutes*

*2 performances: Saturday, May 20th, 2017 (10pm) and Sunday, May 21st, 2017 (5pm)*



© Wouter Jansen, Holland Festival

Cinema

Friday May 12th, Saturday May 13th and Sunday May 14th 2017  
Auditorium

*“Africa, from the visible to the invisible: a tribute to the filmmakers of Africa”*

Feature-length and short films, roundtables and screenings with live music form the basis for three sessions developed in collaboration with African cinema specialist Catherine Ruelle. Hailing from different backgrounds and generations, the directors present a vision of Africa through three city portraits: Dakar, Bamako and Kinshasa.

Each of these filmmakers of various origins and generations presents, by way of an audiovisual portrait of a city, a personal view on the Africa of yesterday and of today. They open the doors both to the reality of the continent – the visible, the real – as well as to its hidden dimensions – the invisible, the spiritual. Playing with the rules of cinema and poetry, the selected films share common interests such as urbanity, everyday life in a large African metropolis, the omnipresent female figure, and music – which plays an essential part of the scenes, through the presence of singing characters (like Mélé in *Bamako* and *Félicité* in the eponymous film) or of 'griots', the traditional West African storytellers (such as the singer Aminata Fall in *Touki-bouki*). Film music will also be celebrated with a special concert by Wasis Diop and Wally Badarou, which will be held at the end of the event on 13 May 2017.

**SESSION I: Alain GOMIS**

Friday, May 12th, 2017 (7pm)  
Auditorium



Screening of the film *Félicité* (2017) by Alain Gomis.

The screening will be followed by a discussion with Alain Gomis.

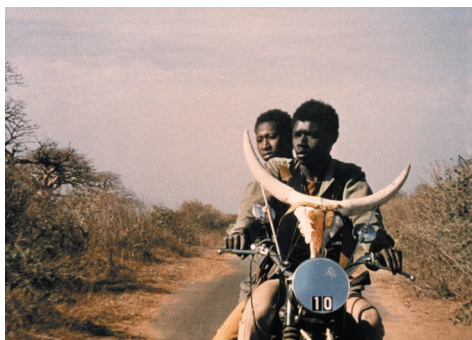
**SESSION II: Djibril DIOP MAMBETY and co**

Saturday, May 13th, 2017: 4:30pm / concert at 8pm  
Auditorium

Screenings of *Touki-bouki* (1972) by Djibril Diop Mambety and Mati Diop's *Mille Soleils* (2013), medium-length feature.

These two screenings will be followed by a discussion with Mati Diop.

*PRESS KIT*  
*Art/Afrique, le nouvel atelier*



© Courtesy of Teemour D. Mambery  
& Maag Daan Crossmedia

Unprecedented musical interlude by Wasis Diop and Wally Badarou, at 8 pm.

These two major figures of film music, who are both composers and performers, will present a previously unheard piece in a concert accompanied by their musicians. This is the first time that Wally Badarou performs on stage in France.

**SESSION III: Abderrahmane SISSAKO**

*Sunday, May 14th, 2017, 4:30pm*

*Auditorium*

Screenings of the short film *Aïcha* (2004) by Newton Aduaka and *Bamako* (2006) by Abderrahmane Sissako.

The screenings will be followed by a discussion between Abderrahmane Sissako and Newton Aduaka.



© Droits Réservés

Organized with the participation of Cinémathèque Afrique de l'Institut français

Poetry and literature

*“Think, speak, tell and perform Africa”*

A proposal by **Alain Mabanckou**

*Saturday 24 and Sunday 25 June 2017 afternoons*

*Auditorium and Fondation Louis Vuitton's spaces.*

As part of *Art/Afrique*, Alain Mabanckou presents an original events program exploring the diversity of oral expression in African poetry and literature. Two afternoons of interviews, readings, storytelling and slam bring together well-known and emerging representatives of African creation.

“For a long time, Africa was seen as a place of obscurity bearing the most disparaging prejudices, while the abundance of its imaginations went underestimated. Must we be content with stating that Africa, to use a popular expression, is the ‘cradle of humanity’? Rather, we should prove it and illustrate it. With this in mind, I suggested and taught an introduction to African literary creation at the Collège de France. This is an ongoing work, and I thank the Fondation Louis Vuitton for giving me yet another opportunity to highlight several aspects of artistic creation on the Dark Continent. Here, we attempt to see how women from mixed cultures perceive Africa’s presence in Europe, questions about intersecting cultures, pan-Africanism, and the spread of African diasporas across the world, with insight from Lucy Mushita, Aya Cissoko, Nadia Yala Kisukidi and Kidi Bebey. We consider perceptions from across the Atlantic in a screening of an excerpt from *Noire Amérique*. We discuss Africa with Soro Solo in a sort of ‘African Duet’ and talk about our memories and the energy of Africa’s music, arts and literature. We articulate Africa with the storyteller Gabriel Kinsa in order to hear the power of the word, myths and legends. We perform Africa through poetry, with actors Sophie Bourel and Criss Niangouna, or through ‘rap’ with Abd al Malik and Capitaine Alexandre. We act out Africa on stage with Modeste Nzapassara, to see this other Africa, the one that appears before us with all its contradictions, bursts of laughter, and a strength born of hope. Africa is also a story of connection, like the one I’ve maintained for several decades with Dany Laferrière, member of the French Academy, which has enabled me to grasp the continent’s changeability and reach. Essentially, my guests and I wish to deliver the following message: Africa deserves to be reconsidered as much in the twists and turns of history as in the contexts of the present day.”

— ALAIN MABANCKOU

—  
With the participation of Abd al Malik, Kidi Bebey, Caroline Blache, Sophie Bourel, Capitaine Alexandre, Aya Cissoko, Gabriel Kinsa, Nadia Yala Kisukidi, Dany Laferrière, Alain Mabanckou, Lucy Mushita, Criss Niangouna, Modeste Nzapassara, Soro Solo...

Alain Mabanckou was born in 1966 in Congo-Brazzaville, he is a writer, poet and novelist translated in 15 languages.



Alain Mabanckou at Fondation Louis Vuitton,  
Paris, 2017

## VI — Scenography

**Marco Palmieri's set-up of the exhibition “*The Insiders*, a selection of works (1989-2009) from the Jean Pigozzi collection of African art” at Foundation Louis Vuitton in Paris**

Jean Pigozzi's collection of contemporary African art to be displayed during the exhibition at Louis Vuitton Foundation is rich, varied and composed of several kinds of works: from sculptures, to pictures, to paintings, all made with a diverse range of techniques and materials (such as plastic, metal, earth, tempera and watercolour).

The set-up of the exhibition was conceived as a series of interconnected open rooms, so as to offer the visitor an overview of the collection and at the same time the possibility to explore each artist and his/her world individually, generating unexpected and surprising spaces while the visit unfolds.

The single rooms are demarcated by three walls given that the displayed works require a frontal view and a direct relationship with the viewer. A more intimate vision is thus enabled, while at the same time allowing for the consideration of the relationships between the various different artists and works.

The colour theme of each wall derives from the secondary colours or other shades in the works of the artist displayed on it, but never their main or primary colours. This way the chromatic stereotype linked to African art is avoided and the displayed works do not appear flattened on the background. Instead, a varied chromatic display is created, which, from one room to the other, gives the exhibition a dynamic rhythm.

Marco Palmieri

## VII — Around the exhibition

### — Family activities



#### FAMILY ACTIVITIES – LAUNCH WEEKEND

SATURDAY 6 AND SUNDAY 7 MAY – FROM 2PM TO 6PM

Free admission to the Auditorium upon presentation of a Fondation Louis Vuitton entry ticket

A weekend family event to discover the “*Art/Afrique, le nouvel atelier*” exhibition and African animation film, featuring:

- A projection of short animated films presented on stage by a storyteller and a musician.
- An “Africabook” workshop: children and their parents set the works in the exhibition in motion by designing their own Flipbook.

#### ITINERARY “TALES OF AFRICA”

FAMILY ACTIVITY, AGES 3-5

Every Saturday and Sunday

At 11.30am and 3pm – Duration: 1 hour

Practical information: upon reservation, 16€, 12€, 7€, free with the Family Pass

Guided by a storyteller, children and their parents discover “*Art/Afrique, le nouvel atelier*” through tales and nursery rhymes inspired by various African cultures. Together, audiences of all ages embark on an artistic journey filled with stories and extraordinary characters.

#### WORKSHOP “ANIMATED AFRICA”

FAMILY ACTIVITY, AGES 6-10

Every Saturday and Sunday

At 2.30pm and 5pm

Practical information: upon reservation, 18€, 14€, 9€, free with the Family Pass

After an exploration of the exhibitions “*Art/Afrique, le nouvel atelier*” with a narrator, children and their parents bring objects and characters of the exhibition to life by creating their own animation film.

### — Adults

#### MICROVISITS

Free, no booking required

Microvisits are led by cultural expert guides and are an opportunity to get a quick insight into the exhibition “*Art/Afrique, le nouvel atelier*” and the architecture of the Fondation Louis Vuitton. Participate individually or in groups.

Microvisits scheduled every 30 minutes at set “microvisit” meeting points.

Duration: 15 minutes

— Evening events

EVENING ACCESS AND ANIMATIONS EVERY FIRST FRIDAY OF THE MONTH

Every first Friday of the month, the Fondation Louis Vuitton will open its doors in the evening, an opportunity for visitors to discover the building, artworks and exhibitions. Visits, artistic performances and other lively moments will take place throughout these evenings. Reflecting the exhibitions “The Insiders” and “Being there” and the new hang of the Fondation's permanent Collection, the evenings of June 2 and July 7 will be dedicated to Africa.

FRIDAY 2 JUNE

Performances

From 7pm to 11pm

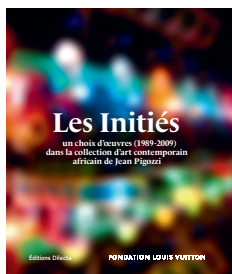
FRIDAY 7 JULY

Music with Radio Secousse and Syllart Records

From 7pm to 11 pm

## VIII — Publications

### Catalogs



#### **The Insiders**

A selection of works (1989 to 2009) from the Jean Pigozzi collection of African art

Number of pages : 276

Price : 40 €

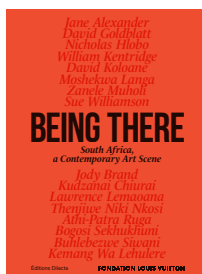
Éditions Dilecta

Direction:

Suzanne Pagé, André Magnin, Angeline Scherf, Ludovic Delalande, Fondation Louis Vuitton

Authors :

Suzanne Pagé, Angéline Scherf, Ludovic Delalande, Koyo Kouoh, Théo du Couëdic



#### **Being There**

**South Africa, a contemporary scene**

Number of pages : 168

Price: 35 €

Éditions Dilecta

Direction:

Suzanne Pagé et Angéline Scherf, Fondation Louis Vuitton

Authors :

Suzanne Pagé, Angéline Scherf, Claire Staebler, Ludovic Delalande, Tadeo Kohan, Anaïs Le-page, Achille Mbembe, Okwui Enwezor, Rory Bester, Hlonipha Mokoena, Bonaventure Soh Bejeng Ndikung, Sean O'Toole, Julie Crenn

## Newspaper



*Fondation Louis Vuitton: Le Journal, N° 5 - 2017.*

Price: 5 €

## Special edition



*Le printemps africain, “Art/Afrique, le nouvel atelier” at Fondation Louis Vuitton,*

Price: 12 €

## IX — Partner: La Grande halle de La Villette

### Exhibition *Afriques Capitales*

*Afriques Capitales* will bring together more than 10 works made specifically for the exhibition including several monumental works, and some 60 artists of different generations: Pascale Marthine Tayou, William Kentridge, Akinbode Akinbiyi, James Webb, Leïla Alaoui, Mimi Cherono Ng'ok, Lavar Munroe, Hassan Hajjaj, Abdoulaye Konate, Heba Amin, Nabil Boutros... Many artists will be exhibited for the first time in France.

The *Afriques Capitales* experience will extend beyond the exhibition, as part of Greater Paris Photography Month, with some 30 works on display in the gardens of the Parc de La Villette. And from April 6 to September 3, 2017, the second chapter of *Afriques Capitales* will unfold in Lille, at the Gare Saint-Sauveur, with the exhibition entitled *Towards the Cape of Good Hope*.

*Exhibition until May 28, 2017 - Grande halle de La Villette*  
*Wednesdays to Sundays from 12pm to 8pm*  
*Curator Simon Njami on a proposal from Dominique Fiat*

COMBINED ADMISSION TICKET: FONDATION LOUIS VUITTON + LA VILLETTE  
The Fondation Louis Vuitton and the Grand halle de La Villette are offering combined-admission tickets to their exhibitions *Art/Afrique, le nouvel atelier* and *Afriques Capitales*.

## X — Practical information

<u>Reservations</u>	<u>Access</u>	<u>Price</u>
<a href="http://www.fondationlouisvuitton.fr">www.fondationlouisvuitton.fr</a>	– Address: <i>8, avenue du Mahatma Gandhi, Bois de Boulogne, 75116 Paris</i>	– Full price : 14 euros – Reduced prices: 10 and 5 euros – Family ticket: 32 euros (2 adults + 1 to 4 children under 18) – Free for people with limited mobility + 1 accompanying person
<u>Opening Hours</u>  Mondays, Tuesdays and Thursdays from 12am to 7pm, until 11pm on Fridays, Saturdays and Sundays from 11am to 8pm Closed on Tuesdays	– Metro : Line 1, <i>Les Sablons</i> station, Fondation Louis Vuitton exit.	
<u>Holidays opening hours</u>  Every day from 10am to 8pm Fridays from 10am to 11pm	– Shuttle: departs every 15 minutes from place Charles-de- Gaulle – Etoile, Vélip, stop Fondation Louis Vuitton. Tickets can be purchased in advance: <a href="http://www.fondationlouisvuitton.fr">www.fondationlouisvuitton.fr</a>	Tickets give access to all spaces within the Fondation and to the Jardin d'acclimatation.
	– Vélip, stop Fondation Louis Vuitton.	<u>Visitor information</u>  +33 (0)1 40 69 96 00
	– Bus 244 stops in front of Fondation during the week-end.	<u>The Fondation App</u>  New route with interviews and unpublished videos. Available free of charge on Appstore and Google Play
	– Autolib station located on 6, avenue du Mahatma Gandhi, Bois de Boulogne, 75116 Paris.	

### Press contacts

Isabella Capece Galeota,  
Director of Communications  
de la Fondation Louis  
Vuitton  
[i.capecegaleota@  
fondationlouisvuitton.fr](mailto:i.capecegaleota@fondationlouisvuitton.fr)

Brunswick Arts  
Roya Nasser /  
Andréa Azéma  
[rnasser@brunswickgroup.com](mailto:rnasser@brunswickgroup.com) /  
[aazema@brunswickgroup.com](mailto:aazema@brunswickgroup.com)  
+ 33 (0)6 20 26 33 28 /  
+ 33 (0)7 76 80 75 03

*PRESS KIT*  
*Art/Afrique, le nouvel atelier*

**FONDATION LOUIS VUITTON**

---

Bernard Arnault *President of the Fondation Louis Vuitton*

Jean-Paul Claverie *Advisor to the President*

Suzanne Pagé *Artistic Director*

Sophie Durrleman *Managing Director*