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THE ART BOOK FAIR OF THE AFRICAS From 18th to 21st of october 2018

In partnership with the art magazine **Afrikadaa** and **The Art Book Fair Of The Africas**, Kader Attia's art centre **La Colonie** hosts the second edition of *The Art Book Fair Of The Africas* from 18th to 21st October 2018, during the International Contemporary Art Fair (FIAC). For this year edition, the theme will be: **publishing as an act of resistance**. On this occasion, **La Colonie** will welcome a large selection of international independent publishers and artists from different countries, thus representing the diversity in the current editorial practices.

You will discover : independent publishers, a site for debates and discussions around panels, a carte blanche given to Karthala editions, an exhibition space and many performances programmed and designed in partnership with FIAC.

TO EDIT IS TO RESIST!

The Art Book Fair Of The Africas is a space dedicated to publications and it shows a panorama of editorial practices that are remarkable for their qualitative and aesthetic standards, for their social commitment and for their consistence with the current state of the world. This convivial cultural event is a moment of discovery and exchange and gathers independent publishers, artists, book lovers and visitors. *The Art Book Fair Of The Africas* is a unique opportunity for the audience to discover the richness and the diversity of art publications, magazines and fanzines from Africa.

After a successful first edition dedicated to the book as a medium to question, *The Art Book Fair Of The Africas* returns for a second edition, where the issue of publishing as an act of resistance will be at the art of the debate. Pamphlets, manifestos, art books, temporary editions, fanzines, essays, leaflets and posters are all revolutionary and subversive objects that have not aged and still nourish aesthetic and political fights. All these supports will be honoured in the fair.

The Art Book Fair Of The Africas offers independent publishers a platform where they can meet artists, art professionals and the audience, in order to promote exchanges, to make knowledge circulate and to help contextualise the works and artists from the Africas. The term «Africas» is here multifaceted and metaphorical and is inspired by the Non-Aligned editors. A true artistic project that focuses on themes related to the publishing art-related works, the Fair's programme is based on a selection of publications, artists and independent publishers unknown to the large public. As the world of publishing is excluded from biennials, art fairs and other international artistic events for publications and journals concerning the Souths, *The Art Book Fair Of The Africas* participates in the valorisation and reflection on the artistic publishing of "The Africas", as it considers independent intellectual production as a tool that contributes to the emancipation of the artistic creation. *The Art Book Fair Of The Africas* crosses the borders to assert the urgent need to defend the text and the verb, the necessity to preserve and question new and contemporary forms of language.

The Fair space is articulated in 4 axes and will propose:

- **An exhibition space** dedicated to independent publishers.
- **A forum** where artists, publishers, authors, collectors, graphic designers and international researchers are invited to debate about the contemporary issues of the publishing sector, which lives on the fringes of the leading markets. *A carte blanche* will be given to Khartala Editions.
- **An exhibition space** invested by artists who revisit the artist's book via installations.
- **A performance space** with the artist Zola Noir Charbon, Hervé Yamguen, Ivonne Gonzalez, Alioune Diagne and Jean- Francois Bayart.

The Art Book Fair Of The Africas intend to federate all the publications from the Africas. Its aim is to allow the exchange of experiences between diverse editorial productions through different forms of expertise and practice. This space promotes transfers and encourages the circulation of knowledge. This is the goal of this event hosted by *La Colonie*: to create a real artistic project which focuses on issues related to art publica-

tions.

This project is driven by a pressing necessity, as well as a political commitment to defend criticism and the qualitative publications produced in the Africas, and it is defined in a utopian and metaphorical way.

We invite all independent publishers, publishing houses and artists who explore the potential of books as a media to join *The Art Book Fair Of The Africas* to present their latest publications. In this manner, they will help promote the critical production on the ideas that forge the essence of their profession: the transmission of a narrative, the exchange of experiences between different forms of editorial productions, the promotion of the contemporary creation and of an extraordinary artistic heritage. All this will be possible thanks to a rich and ambitious programme, that will take place in a space where practices can naturally circulate.

EVERY DAY

Exhibition curated by Le Peuple Qui Manque : “Arte No Es El Enemigo / Art Is Not The Enemy - Graphics Of Tricontinental Dissidents from the OSPAAAL (The Organization of Solidarity with the Peoples of Asia, Africa and Latin America).

Art Performances every day at 8pm with : Zola Massela, Hervé Yamguen, Ivonne Gonzalez with the Black Barcelona Encuentro, Alioune Diagne and Jean-François Bayart.

Talk Corners every day at 5pm : a conversation space dedicated to the presentation of publications where independent publishers and artists can register to present their structure and interact with the audience.

A programme of panel discussions with different speakers, curators, artists...

A workshop : « Wikipedia Turns Black » at ~~La Colonie~~ with Ivonne Gonzalez.

ABOUT US

Duration of The Art Book Fair Of The Africas : from October 18th to 21st 2018

Address : ~~La Colonie~~ - 128 rue La Fayette 75010 PARIS

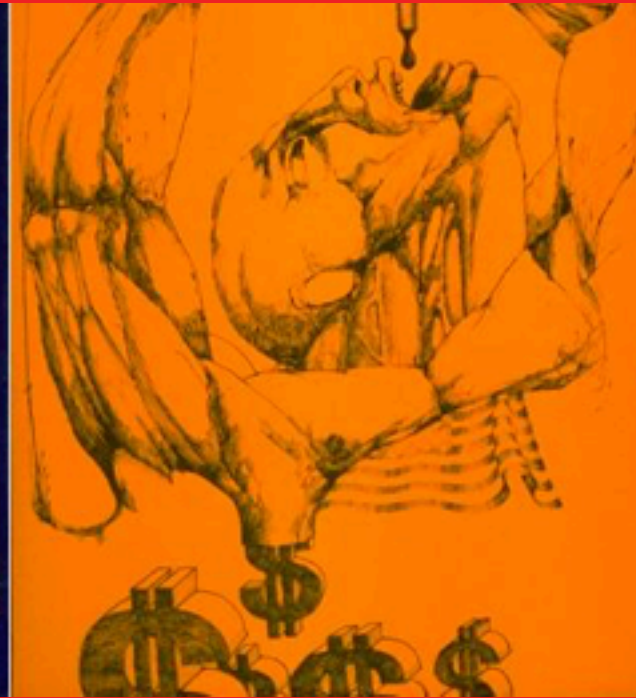
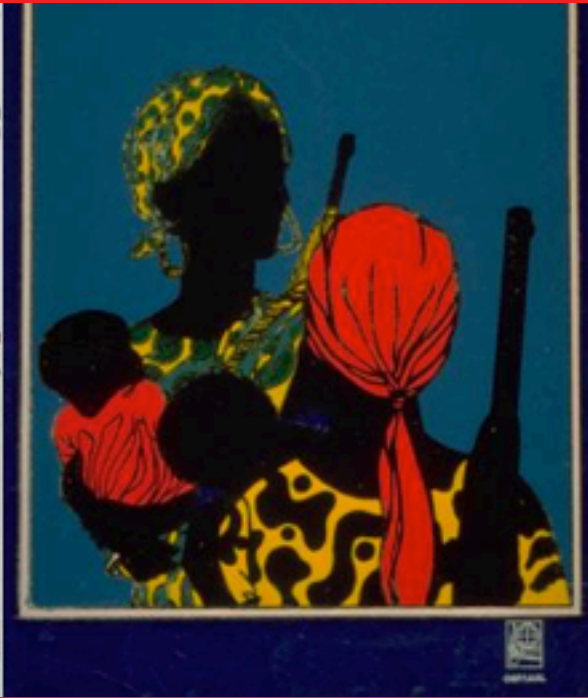
Opening time : 11am to 7pm

Vernissage : Thursday 18th October at 6pm

Performances : Every day at 8pm

Carte blanche to Karthala Editions : Sunday, October 21st

DJ sets : Every day from 9pm to 2am



Gladys Acosta (1970), Lazaro Abreu (1968), Olivio Martinez (1975), OSPAAAL, Courtesy Lincoln Cushing

ARTE NO ES EL ENEMIGO ART IS NOT THE ENEMY

Graphics of Tricontinental Dissidents from the OSPAAAL

Curators : Aliocha Imhoff & Kantuta Quirós

In 1966, the Organisation Solidarity of Peoples from Asia, Africa, and Latin America (OSPAAAL) held a conference in La Havana. The event welcomed more than 500 delegates representing 82 delegations: 28 for Asia, 27 for Africa and 27 for Latin America. During those ten days, the Afro-Asian and Latin American revolutionary movements would converge. The fervent atmosphere of the conference allowed the delegates to exchange their revolutionary experiences. It also led to the creation of a magazine pleading for the three continents and their fights: Tricontinental was born. Its first issue was printed in Havana in the spring of 1967. The magazine provided an iconography of the global revolution through the bright coloured posters that enriched its pages. When the print run reached its peak in 1989, the magazine had already been published in four languages (English, Spanish, French and Arabic) and its 30,000 copies were sent to 87 countries: OSPAAAL had created the most effective distribution system of political posters in the world.

The 60's were the «utopian years», an era of great cultural vitality in Cuba, not only for graphic arts, but also in the cinema, the theatre, music and visual arts. «It was the liberal period of the Cuban revolution, a moment of euphoria and dreams and great cultural and political energy» recalls Gerardo Mosquera, «before Cuba was attracted in the Soviet orbit and in the era of bureaucracy» and of disillusion, which would wipe out the ambitions of the revolution.

Faced with the lack of material resources, Cuban graphic designers undertook a search for new forms, making the «most of a limited technology» as the Cuban guerrilla warfare had taught them. Rooted in the cosmopolitan culture of the Caribbean and heirs of the 50's avant-gardes, the artists of the OSPAAAL rejected the socialist realism of their Soviet and Chinese contemporaries, and relied instead on humour, satire and photo collage, on a sophisticated and colourful Pop Art style – a sign of the romantic and baroque Cuban tropism that was reminiscent of Wifredo Lam's Cuban modernism and of the «cult of the energy» that Jean-Paul Sartre would later evoke with tenderness.

The posters depict the struggles of the time across the three continents – namely in countries like Vietnam, Santo Domingo, Congo, in the Portuguese colonies, in Palestine and in the South Arabic regions – and also show the actions of mutual support between the peoples of the three continents in economic, social and cultural terms. In 1966, the euphoria generated by the independence of several African countries at the beginning of the decade resulted in a series of counter-offensives, takeovers and assassinations of political and union leaders of the Third World movements. With few exceptions, most independent countries remain politically and economically linked to their former colonial powers.

As Olivier Hadouchi recalled, «the image of the guerrillero, often holding a weapon in his hand, of the

“wretched of the earth” going to “assault the sky”, to paraphrase Marx and Fanon, is at the heart of the aesthetic universe of Tricontinental. But (...) There are no marble men, no athletes with massive bodies in the pictorial representations (films or illustrations) of Tricontinental. The collective, inventive and dynamic essence of a fight that often takes place in unequal conditions (David against Goliath) is highlighted (...) «.

Conservation is usage

During his stay in Cuba in the 1980s, the archivist and activist Lincoln Cushing remarked that there was neither an archive nor an inventory of OSPAAAL posters, despite their importance – the organization, like many other American cooperatives, conserved independently the graphic heritage and cultural memory of the 20th century’s political struggles. Cushing has spent nearly twenty years compiling, scanning and inventorying these Cuban, Chinese, and American political posters that illustrated a literally global history of counter-cultures and insurrectional movements. Although Lincoln Cushing is a historian, an author of many books and a professional archivist for various institutions (Kaiser Permanente, UC Berkeley’s Bancroft Library, UC Berkeley’s Industrial Relations Institute, etc.), his major concern was to conceptualise the policy of a democratic archive in the digital age, whose motto could be «conservation is usage». Even before the inventory was completed, and thus paving the way for a shared archive, Cushing has collected and uploaded online the artefacts of these posters and made them accessible to all, as the artists originally wanted. (Aliocha Imhoff & Kantuta Quirós)

The title of the exhibition refers to a Cuban saying that was popular at the time «Our enemy is imperialism. Not abstract Art.» (Castro, 1977)

BIOGRAPHY

Aliocha Imhoff and Kantuta Quirós are curators, art theorists and filmmakers based in Paris, where they founded the curatorial platform Le Peuple Qui Manque in 2005. For several years, they have been developing a research project that calls for a new ecology of knowledge.

Among their latest curatorial projects, *A Debt of Times* (Konsthall C, Stockholm, 2018), *Le procès de la fiction* (Nuit Blanche, 2017). We should also mention *Une Constituante Migrante* (Pompidou Center, 2017), *A Government of Times* (Rebuild Foundation, Chicago, and Halle 14, Leipzig, 2016), *La frontera nos cruzó* (Buenos Aires Immigration Museum, 2015), *Au-delà de l’Effet-Magiciens* (Gulbenkian Foundation, Laboratoires d’Aubervilliers, 2015), *Post-exotism* (New Haven Fort, UK, 2015), *Cinéma Permanent* in Leiris & Co (Metz Pompidou Center, 2015), *The Accelerationist Trial* (Centre Pompidou, 2014), *Le procès d’une polémique : Jan Karski, histoire et fiction* (HEAD Geneva, 2014), *La geografía sirve, primero, para hacer la guerra* (Museo de la Memoria, Bogota, 2014), *A Thousand Years of NonLinear History* (Center Pompidou, 2013), *Fais un effort pour te souvenir. Ou, à défaut, invente.* (Bétonsalon - Center for Art and Research, 2013), *L’artiste en ethnographe* (Quai Branly - Center Pompidou, 2012), *Que faire ? art/film/politique* (Centre Pompidou, Palais de Tokyo, Beaux-Arts de Paris, 2010), etc.

They have been resident artists at the Rebuild Foundation (Chicago South Side, 2015) and are currently residents at the Ateliers Medicis. They have directed *Géoesthétique* (Editions B42, 2014), *Histoires afropolitaines de l’art, Multitudes 53-54* (2014), and have also published *Les potentiels du temps* (Manuella Editions, 2016, with C. de Toledo). They are Professors of Art theory and cinema – Aliocha Imhoff teaches in the University Paris 1 Panthéon Sorbonne and Kantuta Quirós is a Lecturer in the National School of Architecture in Nantes.

LE CHANT DES ÉLÉMENTS

Thursday 18th October 2018 at 8PM

A performance by **Zola Noir Charbon** (30 min)

As part of the theme « publishing as an act of resistance », the multidimensional artist and performer Zola Noir Charbon (author, actor and 2.0 griot) and his collective NOIR CHARBON NATION present «Le Chant des Éléments». This performance includes a multitude of crossed perceptions mixing activism, drama, dance, poetry and music.

Biography

As a multidimensional artist, Zola Massela – also known as Zola Noir Charbon - explores the art of performance. When he combines drama, poetry and music, he erases the boundaries that separate the fields composing art. With the support of the 55 Bellechasse Gallery (Paris)



and the resident artists, he gives voice to their works through the prism of the Bantu paradigm (Bantu is an ethnic group of Central Africa). Just like his namesake, the writer Emile Zola, Zola Noir Charbon's work depicts the society which surrounds him with an enhanced realism. Fighting for the awakening of the conscience, his pseudonym Zola Noir Charbon is a synthesis of his artistic approach. Zola means «Unconditional Love» in Kikongo (a Bantu dialect). The artist defines his art as political, reviving the original meaning of this word as a collective way to lead public affairs. His panafricanist perspective, that he stretches to universality, deliberately comes to surface in his practice.

LE SOUFFLE DE L'INSOUMIS (The breath of the insurgent)

Friday 19th October at 8PM

A performance by **Hervé Yamguen** (30 min)

For the body of the dissident is a flourishing body, made of thoughts, books, stories and knowledge, its breath reveals its insubordination. The fundamental assumption of artist Hervé Yamguen's is that the body of an rebellious subject is full of words, stories and energy which have accumulated over time. In his performance, this body will be in action.



Biography

Born in 1971 in Douala (Cameroon) where he still lives and works, Hervé Yamguen simultaneously explores writing (he counts several published works) and visual art, beside experimenting photography and performance, mainly in the public space. His work has been shown in several countries around the world, especially in France and Germany and most recently in Ivory Coast. He regularly develops scenography projects and has also designed and hosted the first urban sets in New-Bell, in partnership with Scur'K and Cercle Kapiski, an art collective he has co-founded. In New-Bell, the Cercle has opened the K Factory, a transdisciplinary art residency and a contemporary art gallery that has brought life into the area with many prominent art events. The Cercle has then become a manifesto of Yamguen's political, artistic and social engagement in his town and country. Freshly appointed as dignitary in his father village, he is now reconnecting with ritual codes and customs, still remaining a major representative of contemporary art.

BLACK GUIRIS

Saturday 20th October at 8PM

A performance by **Ivonne Gonzalez** with the **Black Barcelona Encuentro** (25 min)



Blacken! Blacken! Blacken!

This is the motto of these works in progress created by Ivonne Gonzalez, a musician, lawyer, anti-racism activism and advocate of the rights of migrants.

These participative performances evolve according to the space and combine dance, real-time body painting, music, songs and poetry – all imbued with the colour of ebony. These performances are a necessity to Ivonne, a dreamlike, political and artistic act that must be expressed without spatial constraints, wherever blackness has been for so long proscribed, in all its nuances and forms.

Performers : Jorge Moré Calderón (dance) - Cherif Soumano (musician) - Nicolas Spinosa (performer and painter) - Ivonne Gonzalez (singer and performer).

Biographies

Ivonne Gonzalez is the coordinator of the European branch of Afrocrowd for the project «Wikipedia turns Black». She is also a lawyer, a musician and a performer, but above all an afro-feminist activist, a member of the association «Hibiscus», the «Black Barcelona» collective and the «Tanquem els Cies» collective in Barcelona, Spain.

Violence et Religion in Africa

A danced conference

Sunday 21st october at 8PM

A performance by **Alioune Diagne** & **Jean-François Bayart**
(45 min)

The privileged relationship connecting religion with violence is a cliché. In the grip of jihadism and the political radicalism of Christian Evangelism, Africa seems to be a case of study. But what violence, what religions, and even what Africa are we talking about? War in Africa has been political, and not religious. It has been about controlling states and resources, rather than souls, even if it could borrow the language of God from time to time. The overlapping of violence and religion must be analysed on a case-by-case basis and on the



scale of historic terroirs. By doing so, a circumscribed sociological object appears: armed movements with a religious orientation, both Islamic and Christian, can lead social insurrections, but do occupy a marginal place in the interactions between God and Caesar.

The political scientist Jean-François Bayart and the dancer Alioune Diagne will combine their respective modes of expression to explore the complex relationship between religion and violence in a performance they created in Paris on 9th February 2018, on the occasion of the 10th European Meeting of Analysis of Political Societies.

Biography

Alioune Diagne is a dancer and a choreographer, as well as the founder of the International Duo Solo Dance Festival of Saint-Louis in Senegal. First self-taught, he learned contemporary dance with Salia Sanou and Seydou Boro (Burkina Faso), Kettly Noël (Mali), Germaine Acogny, Cire Beye and Hardo Ka (Senegal). After the creation of two solos (Blabla in 2008 and This Line Is My Path in 2009), he met the trio Banlieue in 2012 and their performance was a resounding success. His last show Siki is a solo inspired by the life of the first Black boxing champion Battling Siki. Alioune also interpreted the choreographer Kenzo Kusuda's solo Flora at Korzo Theater (The Hague, The Netherlands), and had a role in Fagaala by Germaine Acogny.

DISCUSSION PANELS

The Art Book Fair Of The Africas is a platform for debates and meetings with the professionals of art publishing and critical production. The reflections that will be carried out in the panels concern the methods of distribution of art books and the challenges related to publishing. With a critical approach on the many facets of publishing, the participants in the panels will share their experiences and perspectives about publishing as an act of resistance.

THURSDAY 18TH OCTOBER 2018

11AM to 12AM | *Self-publishing: a new challenge for publication? What production policies for alternative media?*

Self-publishing opens new possibilities for various forms of expression. A new family of publishers is experimenting the book as a suitable support for the emergence of new artistic forms

With : Christelle Dandjoa (Mot sur Image) – Chantal Viaud – Tounzi (Manufactoriel) – Gystere – Samuel Nja Kwa (DUTA Editions)

Moderator : Camille Moulonguet

2PM to 3PM | *Exhibiting the artist's book*

This panel will question the form, the support and the content of the book, considered as a fertile space for the creation of a work of art.

With : Miki Nitadori – Hervé Yamguen – Arnaud Elfort – Hamedine Kane – Elodie & Delphine Chevalme

Moderator : Pascale Obolo

3PM to 4PM | *Writers and social criticism*

In a world full of crises, the writer's commitment to societal issues.

With : Mariama S. Baldé (Paroles Tissées Éditions) – Christel Gbaguidi (Africavenir) – Editions du Croquant – Aminat Boina (Coe Lacanthe Editions) – Jean-Pierre Bekolo (cinéaste, producteur, auteur)

Moderator : Hortense Assaga

6PM - VERNISSAGE

FRIDAY 19th October 2018

11AM to 12AM | *Publishing in Maghreb and in the Middle East regions*

A map of the critical production and the new narratives in Maghreb and the Middle East regions.

With : Meryem Sebti (chief editor of Diptyk) – Alaa Khaled (chief editor of the magazine Amkenah) – Zaman Books – Kohl – Sabah Haider (anthropologist) – Yasmina Naji (Kulte Editions) – Kulte Editions (Rabat, Morocco)

Moderator : Bernadette Dufrene / Alix Hugonnier

2PM to 3PM | *Digital technologies and circulation of knowledge*

Books highly interact with the digital space. But what is the impact of this medium in its distribution and its reception?

With : Marthe Van der Wolf (Market FiftyFour) – Atoubaa - Anna Tjé (Atayé)

Moderator : Amandine Nana

3PM to 4:30PM | *Discursive spaces : publishing as a curatorial space*

How do the commissioners appropriate publishing? In what forms and in what economic models? How to transmit an artistic work to the public through the publication? How does this experience differ from an exhibition in a physical space?

With : Ayesha Price (curator of Asai Editions) – Đỗ Tường Linh (curator) – Pascale Obolo (curator) – Paula Valero (artist)

Moderator : Chris Cyrille

4:30PM to 5:30PM | *Art Book Fairs : what for ?*

What are the challenges of critical production? What are the new spaces of expression for independent publishers ?

With : Eveline Wuethrich (I Never Read - Art Book Fair Basel) – Giulia Brivio (Milano Art Book Fair) – Hoor Al Qasimi (Sharjah Art Foundation) – Pascale Obolo (African Art Book Fair)

Moderator : Chris Cyrille

SATURDAY 20TH OCTOBER

11AM to 12AM | *Resistance patterns in the academic context*

Is it possible to produce militant works inside an institution? The speakers will examine their publications as part of a critical thought that goes against the flow of academic productions.

With : Mohamed Guellati (Décoloniser les Arts) – Yasmina Naji (Kulte Editions) – Anne Lafont (researcher at the EHESS) – Kulte Editions (Rabat, Morocco)

Moderator : Léopold Lambert (chief editor of The Funambulist)

2PM to 3PM | *To publish to resist: what implications for critics and self-censorship?*

Publishing solicits a vast number of activities in the digital space. This panel will draw the attention on some guests who exploit the emancipatory potential of the digital space to endorse the circulation of muzzled knowledge.

With : Pathways For Free Education (collective of artists) – DESSINS SANS PAPIERS – Christel Gbaguidi (director / Africavenir) – Parfait Tabapsi (chief editor of Mosaiques Editions)

Moderator : Sorana Munsya

3PM to 4PM | *50 years since Africa's 1968: what legacy?*

Pathways to Free Education will conduct a round-table on popular history, adopting the prism of the heritage of students fights and workers struggles in Africa in the wake of 1968, when strikes reached a global momentum. The session will draw on the experiences and the personal knowledge of the participants to questions the dreams and the realities of the liberation movements through their pathways in continent, with a particular focus on South Africa and Cape Town, where the collective is based.

Intervenant : Pathways to Free Education

4:30PM to 5:30PM | *An introduction to the magazine The Funambulist: contemporary perspectives for political publications*

With : Joao Gabriell – Hachina Mechai – Nadia Henni-Moulai

Moderator : Léopold Lambert (chief editor)

TALK CORNERS

Talk Corners everyday at 5PM : a space dedicated to publications where independent editors and artists can present their works and structures and exchange with the audience.

WIKIPEDIA TURNS BLACK

Introduction of Afrocrowd's branch - «Wikipedia turns Black» in Europe

WORKSHOP

FRIDAY 19th OCTOBER

11AM to 4:30PM

Here is a call to activists, organizations, communities and academics. We invite you to endorse this initiative by sharing it in your networks of afro-descendants, afro-feminists and artistic collectives especially.

The project «Wikipedia turns Black» follows the formation of a transatlantic network that would derive from the US Afrocrowd. The purpose of Afrocrowd's action is to federate more African and Afro-descendant «wikipedians» to try to rectify the lack of diversity, references, articles, news and information from Africa or from the African diaspora, due to the over-representation of White people and sources in the online encyclopaedia. The vast majority of publishers are white men. Afrocrowd's goal is to improve the number of Afro-descendants and African users editing Wikipedia, so that they become more engaged in digital technology as a BI-product.

This approach also helps us take control of our own narrative and our (his)story through writing. This action was inspired by the wonderful initiative that Alice Backer, a lawyer based in New York, launched in 2015. She is currently in charge of the US program, together with the project manager Sherry Antoine. Alice and Sherry are both from Haiti. Their job is to organize an «edit-a-thon»: a race or a marathon to edit pages on Wikipedia. Museums, libraries, bookstores, cultural centres and other places for all kinds of publics can be invested. The participants are coached by the organizers and the winners of the previous editions.

Ivonne Gonzalez is the coordinator of the European branch of Afrocrowd for the project «Wikipedia turns Black». She is also a lawyer, a musician and a performer, but above all an afro-feminist activist, a member of the organization «Hibiscus», the «Black Barcelona» collective and the «Tanquem els Cies» collective in Barcelona, Spain.

Where: Fumoir de La Colonie - 128 rue Lafayette 75010 PARIS

CARTE BLANCHE KHARTALA

Africa under scrutiny: prospects and perspectives

SUNDAY 21ST OCTOBER 2018

11AM to 8PM

For thirty-five years, Karthala Editions have followed and spread the reflections of the most established researchers on international issues. They have specialized in humanities and social sciences, and more particularly in the analysis of African, Asian and Latin American societies, as well as in the relations between the so-called Northern and Southern countries. The theme chosen for this Carte Blanche, “Africa under scrutiny: prospects and perspectives”, ensures a continuity with a catalogue and an editorial experience of almost forty years. It participates in the multidisciplinary approach and in the gathering of authors of all cultural and political backgrounds underlying them. It is enriched by the combination of research and artistic performance, which is in this case will be ensured by the Senegalese dancer Alioune Diagne, the founder and director of the Duo Solo Danse Festival of Saint-Louis.

2PM to 4PM | *Current dynamics of African literatures*

With : Armand Patrick Gbaka-Brédé dit GAUZ (author) - Karim Miské (author and French filmmaker) and Xavier Garnier (professor of French literature at Sorbonne Nouvelle University, co-author of “Current Dynamics of African Literatures: Pan-Africanism, Cosmopolitanism, Afropolitanism”)

Moderator : Sonia Rolley - Journaliste RFI

4PM to 5:30PM | *For a new reading of the colonial case*

With : Etienne Smith (political scientist, research associate at Sciences Po - CERI) and Céline Labrune (historian, associate at the AIHPGEODE Lab at the University of the West Indies)

Moderator : Pascale Barthélémy (lecturer on contemporary history at ENS Lyon)

6PM to 7:30PM | *Dazzle and social hope in Africa*

With : Joseph Tonda (professor of sociology at Omar Bongo University in Libreville) His concept of dazzling was the theme of Lumumbashi's 5th biennial : <https://www.biennaledelubumbashi.org/edition-2017/eblouisements/>) and Kasereka Kavwahirehi (Professor of Francophone Literature at Ottawa University, author of, amongst others, *VY Mudimbe and the reinvention of Africa* (2006), *Y'en a marre ! Philosophy and social hope in Africa.*)

7:30PM to 9PM | *Dancing conference: Violence and religion in Africa*

With : Alioune Diagne (dancer-choreographer) and Jean-François Bayart (political scientist, Research director at CNRS, specialized in the Comparative historical sociology of the State, Professor at IHEID Geneva)

GEO-RÉSILIENCE DU TOUT-MONDE / GEO-RESILIENCE OF THE ALL-WORLD

ART INSTALLATION: « Cartographier la publication » (Mapping publishing)

EVERYDAY

11AM to 7PM

A group of selected artists-curators and works from ~~La Colonie~~'s collection of *The Art Book Fair Of The Africas* is the underlying matter of the concept of Geo-Resilience of the All-World. This fictional mapping of publications from the southern territories reveals a counter-history of the global narratives on contemporary and ancient forms and the means of resilience.

Where? : First floor of ~~La Colonie~~ - 128 rue La Fayette 75010 PARIS

Curators :

Anna Serra

Kader Attia

Hamedine Kane

Đỗ Tường Linh

Amandine Nana

Pascale Obolo

EXHIBITORS AND EDITORS

Africavenir (Germany)
Asai (South Africa)
SAHO Editions (South Africa)
Mosaique (Cameroun)
Diptyk Magazine (Morocco)
Amkenah Magazine (Egypt)
Afrikadaa Magazine (France)
Funambulist Magazine (France)
Zamân Books (France)
Artphilein Editions SA (Italy-Switzerland)
Teham Editions (France/Cameroun)
DESSINS SANS PAPIERS (France)
Pathways To Free Education (South Africa)
Market FiftyFour (Netherlands/Ethiopia)
DUTA Editions (France/Cameroun)
Paroles Tissées Éditions (France)
Mots sur Image (France)
Éditions DES CHOSES À FAIRE (France)
Karthala (France)
Kohl (Lebanon)
Kulte Gallery & Editions (Morocco)
Editions Paari (France)
Cahiers Manufactoriel (France)
Syllepse (France)
Editions du Croquant (France)
Africavenir (Allemagne)
Coelacanth Editions (France)
Kulte Editions (Maroc)

ARTISTS - CURATORS

Chantal Viaud
Arnaud Elfort
Do Tuong Linh
Miki Nitadori
Élodie and Delphine Chevalme
Hamedine Kane
Gystème
Hervé Yamguen

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Project & Communication Coordinator : Alix Hugonnier / alixhugonnier@lacolonie.paris

Publishers Coordinator : Jeanne Lacaille / jane.lacaille@gmail.com

Panels Coordinators : Amandine Nana / amandinenana@hotmail.fr

Additional Information

Facebook : La Colonie | African Art Book Fair

Site Web : Lacolonie.paris

INFO

The Africas' Art Book Salon

From 18th to 21st october 2018

11am to 2am

Free Entrance

La Colonie : 128 rue La Fayette 75010 PARIS

PHONE : 01 45 81 03 05

La Colonie



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