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- *Courants de conscience – Une concaténation de "Dividus"*, collectif, sous la direction de Bonaventure Soh Bejeng Ndikung Editions Balani's, 2020
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- *Memoria*, Nadine Hounkpatin - Céline Seror, Acte Sud, 2021
- *Digital Imaginaries, African positions beyond binaries*, Richard Rottenburg, Oulimata Gueye, Julien McHardy, Philipp Ziegler for Kër Thioussane, Wits Art Museum, and ZKM | Karlsruhe, Kerber, 2021

Novels

- *À fleur de peau*, Tsitsi Dangarembga, Albin Michel, 1992
- *Ma vie dans la brousse des fantômes*, 1993, Amos Tutuola
- *Une si longue lettre*, Mariama Ba, Rocher EDS Du, 2001
- *L'Aventure ambiguë*, Cheikh Hamidou Kane, 10 x 18, 2003
- *Moxiland*, Lauren Beukes, Presses de la Cité, 2014
- *Spécial SF Africaine*, sous la direction de Ketty Steward, Galaxies, 2017
- *Kabu Kabu*, Nnedi Okorafor, Actusf, 2020
- *Rouge impératrice*, Léonora Miano, Pocket, 2020



UFA

University of African Futures

from April 10th to August 29th, 2021

quai Ferdinand-Favre, Nantes / lelieuunique.com

from April 10th to june : from Tuesday to Saturday 2pm > 7pm – Sunday 3pm > 7pm
from July 2nd : everyday from 10am > 7pm
free admission

Event organized as part of the Season Africa2020

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“All the nations of the African continent share the same fate and have to confront the same historical challenges. They all share the same recent history, but above all they share the project of an Africa that must once again become its own source of power and light.”

Felwine Sarr, *Afrotopia*

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

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

To explore these questions, the exhibition calls upon artists-researchers who go back in time to deconstruct clichés about Africa's relationship to the future, and summon the mythologies of origins to invent alternatives. Heirs of Pan-Africanism and digital age, followers of collective approaches, they take hold of issues related to ecology, technologies, care and struggles for emancipation. The critical review in progress moves the frameworks for reflection and could allow the development of new utopias. The guest artists proceed as HistoFuturists, a term borrowed from African-American science fiction writer Octavia E. Butler. She defined the HistoFuturist as “someone who looks forward without turning his or her back on the past, combining an interest in the human factor and in technology.” The notion of “active utopia” by economist Felwine Sarr echoes this concept. He advocates a break with inadequate development models and calls for an archeology of local cultures, so that Africa can produce its “own metaphors of the future”.

The exhibition is also nourished by the philosophy of Souleymane Bachir Diagne and his critical point of view about the so-called African time, by the comments of the philosopher Valentin-Yves Mudimbe on the invention of Africa, and by the work of the historian Jenny Andersson on the research on the future which was carried out during the

cold war in the United States, in Europe and in the USSR, while we were witnessing the emergence of claims from so-called “Third World” countries.

Reinventing universities

The title of the exhibition refers to the University of the African Future (UFA) in Sébikotane, Senegal, which is one of the major projects initiated by President Abdoulaye Wade in the mid-2000s and now abandoned. In their project called The School of Mutants, artists Hamedine Kane and Stéphane Verlet-Bottero explore how more than a century of colonial and then postcolonial history shaped educational policies in West Africa.

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

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

Oulimata Gueye, curator of the exhibition

Exhibition's conception

Curator of the exhibition:

Oulimata Gueye (Senegal / France)

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

Graphic designer:

Émilie Aurat (France)

Poster and graphic system of the exhibition:

“African writing systems”

Graphics, 2021

Émilie Aurat specializes in graphic, editorial and typographic design. Interested in the issues of an African and Creole artistic and cultural legacy in Western contemporary art and design, she joined the National Typographic Research Workshop and its Missing Script program in 2018.

There she specifically studies the young writing systems of the African and Creole diaspora and the issues behind their integration into Unicode and digital tools. In order to conduct a committed research, she draws inspiration from their genealogy and their creative context in order to deconstruct this legacy and suggest adapted forms to highlight these systems.

This research work aims to place the cultures of the Creole and African diasporas on the French cultural and artistic scene.

Scenographer:

Thomas Charil Dejours (France)

Find out more on the artists of the exhibition

1 Kapwani Kiwanga (Canada / France)

Nursery

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

<https://galeriepoggi.com/fr/artistes/oeuvres/12156/kapwani-kiwanga>

2 Russel Hlongwane (South Africa)

Ifu Elimnyama (The Dark Cloud)

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

Instagram : @russel.hlongwane

3 Jean Katambayi Mukendi

(Democratic Republic of Congo, DRC)

Voyant

Afrolampes: Embarras - Luxe - Mode - Molécule - Cruche

Jean Katambayi Mukendi's practice lies at the crossroads of science and technology, futurology and the humanities. He lives and works in Lubumbashi, DRC. After completing a degree in electricity, he studied mathematics and entered the art world a few years later.

Gallery : www.trampolinegallery.com/jean-katambayi |

<https://picha-association.org>

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Afrotopiques: Marie-Yemta Moussanang

(Tchad / France)

Marie-Yemta Moussanang is a Franco-Chadian journalist, critic and researcher. She is part of the Generation Afrotopia collective and is the creator of the Afrotopiques podcast. This podcast explores important contemporary issues from the perspective of the South in general, and African worlds in particular.

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soundcloud.com/afrotopiques | Instagram : [afrotopiques_podcast](https://www.instagram.com/afrotopiques_podcast)

Nolan Oswald Dennis (South Africa)

A Black Liberation Zodiac 12th House: Toward a Black Planetarium

Nolan Oswald Dennis lives and works in Johannesburg. As a trained architect (University of the Witwatersrand in Johannesburg), he also has a master's degree in Art, Culture and Technology from the Massachusetts Institute of Technology (MIT). In his work, he explores what he calls “a black consciousness of space: the material and metaphysical conditions for decolonization”.

www.nolanoswalddennis.com

Gallery : www.goodman-gallery.com/artists/nolan-oswald-dennis

6

Tabita Rezaire (France / Denmark / Guyana)

Mamelles Ancestrales

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

www.tabitarezaire.com

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Tegan Bristow, with Nhlanhla Mahlangu

et Philisiwe Dube (South Africa)

A Vernacular Algorithms Research

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

<https://teganbristow.co.za> | Instagram : @dr_tegan |

festival Fakugesi : Instagram : @fakugesi

8

Jean-Pierre Bekolo (Cameroon)

Les mots et les choses de Mudimbe

Cameroonian director Jean-Pierre Bekolo lives and works in Yaoundé. He has taught film classes in prestigious American universities, like Duke, and the University of North Carolina. He explores different film genres with the aim of deconstructing stereotypes about Africa and its cinema, along with imagining its possible futures.

<https://jeanpierrebekolo.vhx.tv> | Instagram : @jeanpierre bekolo

9 DK Osseo-Asare and Yasmine Abbas

(Ghana / USA — France)

Fufuzela

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

www.lowdo.net | neo-nomad.net |

Instagram : @lowdesignoffice | @panurban | @yosseo

10 Larry Achiampong (Ghana / UK)

Pan African Flag for the Relic Travellers' Alliance

Larry Achiampong lives and works in London.

His work explores history through the personal and collective dimensions of his heritage while playing with the codes of pop culture from a postcolonial perspective.

Instagram : @larryachiampong | www.larryachiampong.co.uk

11 Rita Rainho and Ângelo Lopes (Cape Verde)

Camarad(as)

Camarad(as) pays tribute to the female figures of those liberation movements and to the participation of women in struggles for independence. Rita Rainho and Ângelo Lopes live and work in Cape Verde. Rita Rainho is an artist-performer. Ângelo Lopes studied architecture at the University of Coimbra in Portugal, and is also a director.

12 Jihan El-Tahri (Egypt / France)

Comrades

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

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Hamedine Kane and Stéphane Verlet-Bottéro

(Senegal / Mauritania — France / UK)

L'École des Mutants

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

Instagram : @theschoolofmutants

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Lo-Def Film Factory:

Francois Knoetze and Amy-Louise Wilson with

Joe Yves Salankang Sa Ngol (South Africa / DRC)

The Subterranean Imprint Archive

Lo-Def Film Factory is a South African collective founded by Francois Knoetze and AmyLouise Wilson, specialising in amateur cinema and developing co-creation projects from traditional South African theatrical practices.

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@wilsonamylooise

