

Artist's Biographies

Branching Streams. Sketches of Kinship

A research exhibition conceived by Reconnecting "Objects"

Musée Théodore Monod d'art africain, Dakar

18, May – 15, September 2024

Information and curators and researcher's biographies on

www.reconnecting.art and Instagram: [reconnecting.art](https://www.instagram.com/reconnecting.art)

Curatorial Team:

Lotte Arndt, ayoh kré Duchâtelet and Lionel Maes (la villa hermosa),
Sam Hopkins and Marian Nur Goni, Rossila Goussanou, Lennon Mhishi,
Lucie Mbogni Nankeng, Sophie Schasiepen.

in close dialogue with:

Bénédicte Savoy, Ciraj Rassool, El Hadji Malick Ndiaye, Albert Gouaffo and Dan Hicks.

Curatorial coordination:

Lotte Arndt, Rossila Goussanou, Bénédicte Samson.

Artists and authors:

Mikael Assilkinga, Lamine Badji, Nilla Banguna, Andri Burnett, Serges Demefack, Lune Diagne, Mati Diop, Stevie Douanla, Ekaterina Golovko, Mamadou Kouma Gueye, Sybil Coovi Handemagnon, Anna Helfer, Te Herekiele Herewini, Robyn Humphreys, Fatima Jobe and the IMADI team, Bongani Kona, Aram Lee, Kegorogile Makgatle, Fungai Marima, Sibusiso Mkhize, Modboye, Masello Motana, Jens Mühlhoff, Emmanuelle Nsunda, Camilo Sandoval, Nathan Schönewolf, Fally Sene Sow, Ken Aicha Sy, Alioune Thiam, Ibrahima Thiaw, Isabelle Thomas, Sidoine Yonta, Lauriane Yougang.

Scenography:

Carole Diop, Rossila Goussanou, Bénédicte Samson, Rebecca Soussan.

Production:

Bénédicte Samson (head of production), Rebecca Soussan (manufacturing manager), Ivon Elhadji Samba Fall (location manager).

Public Program (M)bokk: Black Pages.

Youth mediation: Meissa Tounkara.

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Nilla Banguna is a stylist and textile designer born in Lubumbashi. She launched her career in the fashion scene alongside Sikasso Kazadi at the opening of the Lubumbashi Fashion Week in 2016. In 2017, she trained in aesthetics, fabric manufacture and textile design at the Urafiki textile mill in Tanzania. Since 2018, the graduate in pattern-making also holds a diploma in textile design, styling and fashion creation from Lubumbashi's Institut Supérieur des Arts et Métiers. Initiator of the MusNilla fashion brand, and many related activities, she is an assistant and teaches at ISAM/Bon Berger. She is artist-in-residence at Picha, where she has been pursuing her textile research and production since 2018.

Born in 1988 in Paris, **Sybil Coovi Handemagnon** graduated from ENSA Bourges, France. A multidisciplinary artist, Sybil Coovi Handemagnon works with the photographic medium as a technology of representation and a vector for the fabrication of fictions. Her projects deal with colonial archives, their circulation, their re-articulation and the way they still contaminate collective imaginations by maintaining fantasies and fixist stereotypes. Calling upon the specters imprisoned in them, Sybil Coovi Handemagnon seeks to create connections, conditions of hesitation, inabilities to categorize through/with/on these archives, to question their latency. Her work has been shown in group exhibitions at the Museo Nacional Centro de Arte Reina Sofía in Madrid, the ENSBA in Lyon, the Beursschouwburg in Brussels and the Kunsthalle Mainz.

Serges Demefack is a visual artist of Cameroonian origin living in New Jersey, USA. He holds a master's degree in law and a master's degree in international affairs, and works as an advocacy coordinator for Migratory Justice for Black Immigrants in an American international NGO. His work has been exhibited in galleries in Europe, Africa and the United States. His artistic work is a captivating blend of techniques and concepts rooted in the magico-religious understanding of the Grassfield space, in the western region of Cameroon, Central Africa. His work is a poignant reflection of a changing world, echoing his personal journey from Africa to America, where he has resided for over two decades. Demefack sees his artistic endeavor as an extension of the creative heritage inherited from his ancestors; in particular, his grandfather, a healer who relied on an ancestral lineage for his healing prowess. He is part of a new cohort of diaspora artists who create their art abroad with the primary aim of exhibiting it in Africa, a deliberate process aimed at entering into symbolic tension against the now canonical norms of African artists producing in Africa and fighting to be exhibited in Europe or the USA. Re-contextualizing traditional modes of artistic expression by summoning the digital and asserting his cultural heritage as resistance to the enduring legacies of colonialism are all creative intentions for him.

Alioune Diagne, aka Lune Diagne, is a multi-disciplinary artist, visual artist, choreographer and dancer who lives between Senegal and the Netherlands. He studied at the École des Beaux-Arts de Dakar from 2005 to 2007.

At the end of 2007, he decided to devote himself to contemporary dance, while continuing to draw and take an active interest in the visual arts.

He collaborates with visual artists, creating performances. For the past three years, after many years devoted to dance, Lune has been returning to the visual arts. In 2017, he created a video-performance about identity: "J'existe".

Since 2018, Alioune has begun a series of paintings and drawings on the facial expressions of the Senegalese infantrymen massacred at the Thiaroye camp on December 1, 1944. This Tirailleurs series has attracted the attention of art and science professionals. The historian Jean-François Leguil-Bayart devoted an article to it, "Alioune Diagne, ou la mémoire juste des tirailleurs" (Alioune Diagne, or the just memory of the Tirailleurs), in which he considers that the works restore "the just memory, a critical presence of the past, purged of all rancor, all hatred, all anger, but which recalls what was and should not have been." Since May 2020, Lune has been represented by Galerie OH, Dakar, and Léonore CACHAT, Switzerland, for his visual work.

Lune lives and works in Kampen, the Netherlands, where he is very active in the arts scene: choreographer and dancer associated with the Kampen theater, while creating a strong collaboration with Museum Kampen; participation in two exhibitions at the Bellevue Theater Amsterdam; collaboration with the AfroVibs festival in Amsterdam, Utrecht and Rotterdam; presentation of "Dag Papa" a contemporary dance solo during AfroVibs 2022; presentation of

the performance "Amour Amour Amour" at the Moving Futures festival and at the AfroVibs festival in 2023 with another duo entitled: BRO! with musician Thomas and Dramaturgie Joris, both from the Netherlands. In addition, Lune is this year's winner of research residencies in New York and at the Villa Albertine.

Lune is currently renovating his grandmother's old house, which he sees as a work of art in the service of women, children and Saint-Louis youth in general. It will be a place for living, learning, discovering, repairing life and meeting for his old Diaminar neighborhood in the Saint-Louis suburbs. In 2024, it will host its first exhibition based on the neighborhood's photo archives. Throughout the year, artistic and educational activities will continue for the women, children and young people of the neighborhood and surrounding areas. Training and entrepreneurship for young mothers and girls in difficult situations, who dropped out of school at a very early age or who have never been to school, all learning will take place through art and culture.

Mamadou Boye Diallo, aka Modboye, was born in 1988 in the Médina neighborhood of Dakar. In 2010, he founded the association Yataal Art ("to expand art" in Wolof) and the Musée à Ciel ouvert, dedicated to street art. Committed to promoting Dakar's popular Medina district and accessibility to art for all, he welcomes artists from around the world to create in situ in the Medina. Modboye has organized artistic workshops and exhibitions, among others, with school kids from the École du Soumbédioune in Médina, raising consciousness about such issues as the environment and migration. As part of the Médina Centenary in 2014, Modboye organized twelve exhibitions in traditional houses. In 2016, he participated actively in the Dakar Biennale with a new traveling exhibition in two houses and throughout the alleyways of the Médina. Since 2013, he has worked closely with artist Pape Diop, a Senegalese Art brut artist whose work he's organized several exhibitions in Dakar and internationally. In 2018, Modboye curated the exhibition Dakar Brut and was a guest artist at The Matter #2 in Les Viviers. As part of the Urbi project, he built a cascading structure of plastic bottles that collapsed into the ocean, intending to raise awareness about marine pollution. He curated the exhibition Checkpoint at Dak'art 2022, which later traveled to Lausanne's La Ferme des Tilleuls in 2024.

Mati Diop was born in Paris on June 22, 1982. Since the early 2000s, she has built an eclectic body of work that has won awards at numerous international festivals. Her first feature, *Atlantics* (2019), winner of the Grand Prix at Cannes, established her as one of the leading figures in international arthouse cinema and of a new wave in African and diasporic cinema. Her nomadic, lyrical and political cinema crosses boundaries between genres and formats, as an extension of her dual identity and proud Creoleness.

Mati grew up in a Franco-Senegalese family, with a musician father, Wasis Diop, and photographer and art buyer mother. She is the niece of Djibril Diop Mambéty, director of the cult movie *Touki Bouki* (1973).

The formalism of her cinema is rooted in an early curiosity for the arts, particularly video and, above all, sound. At the age of 20, she started out working in theatre, designing sound and video creations for plays. Around the same time, she shot her first self-produced short, *Last Night* (2004). In 2006, she joined Le Pavillon, the MATI DIOP M – 15 – creative laboratory at the Palais de Tokyo. After a brief passage at Le Fresnoy (National Contemporary Arts Studio), her meeting with Claire Denis, who cast her as the female lead in *35 Rhums* (2008), confirmed her desire to become a filmmaker.

So began an epic adventure in three chapters, based in Dakar, spanning a decade. *Atlantiques* (2009, Tiger Award at the Rotterdam Festival), *Mille Soleils* (2013, Grand Prix at FID Marseille) and *Atlantics* form a manifesto that substantiates a political choice: militant cinema in Senegal, whose working-class youth will be its beating heart. From the phenomenon of undocumented immigration devastating Senegal's working-class youth to the defeat of the Wade regime in 2012, via the decline of Senegalese and, more broadly, African cinema, whose golden age was epitomized by the subversive and political work of her uncle Djibril Diop Mambéty, these films became the archive of an era and its contemporary issues. For the filmmaker, cinema is a tool

of reconquest that reclaims missing images, questions representations rooted in colonialism, and invents heroes and heroines who have deserted the African imagination.

At the same time, Mati Diop made several shorts, including *Big in Vietnam* (2011, Tiger Award at the Rotterdam Festival) and *Snow Canon* (2012, premiered at the Venice Film Festival), which revisit favorite motifs and themes: the solitude of exiled bodies, cities and landscapes imbued with mythology and mystery, and the night out of which dances and ghosts emerge. These themes can also be found in *Tokyo Trip* (2023) and *In My Room* (2020). Mati Diop continued her video work with *Liberian Boy* (2015) and *Naked Blue* (2022), co-directed with Manon Lutanie. In 2020–2021, she also shot two music videos in Paris, for Bonnie Banane and Wasis Diop, as well as a commercial with Solange Knowles.

Dahomey (2024), the director's second feature, shot in Benin, focuses on the restitution of royal treasures looted during colonization by France, reaffirms her artistic activism on the African continent. It won the Golden Bear at the 74th Berlinale in 2024.

Stevie Jaelle Douanla is a visual artist and designer born in Cameroon. She began working in the field of visual art in 2019 after obtaining a BTS (Brevet des Techniciens Supérieurs) in fashion design. She is currently a Clothing Industry teacher at the Lycée de Penka Michel in West Cameroon, after obtaining her Certificat d'Aptitude Professionnel d'Instituteurs des Enseignements Techniques (CAPIET). In her artistic production, she explores African textiles as a space for preserving a fertile memory, and a hidden treasure that holds millennia-old secrets. Each fabric, each motif, each color tells a story, expresses an emotion, symbolizes a value. She works with signs and symbols as new pan-African approaches to the language of the future, knitting on organic African fabrics, now industrialized in some cases. She articulates the weaving of histories and memories through hand-printed textile creations, experimenting with symbolic combinations on bags, at the frontiers of the closed and the open, the sacred and the urban. She combines grassfield signs and symbols, Amerindian symbols, Bogolan signs (which emphasize the land and connect Mali, Senegal, Côte d'Ivoire, Guinea and Burkina Faso) and the Adinkra script of the Akan people of Ghana, and prints them by hand on textile bags. It's the artist's desire to make living, functional creations, and to create rhizomatic connections to the museum languages of the future. It's also a way for her to give vital energy to speculative thinking about the future, with a strong desire to create dialogue, encounters and attention for a cross-fertilization that produces new affective languages. Her main materials are acrylic, ndop, jute, raffia straw, bogolan, manjak, koki dunda from Burkina Faso, raffia, wool, Venetian and African pearls, cowrie shells, velvet, denim, satin and imitation leather.

Mamadou Khouma Gueye: After studying History at the Cheikh Anta Diop University in Dakar (Senegal), I started working in the film industry by campaigning for access to cinema for the population of the Dakar suburbs before moving on to directing. Playing with my own resources and drawing on the collective energy of my generation to produce and distribute our cinema. Always defending the idea that art must make room for ordinary people, and participate in the representation and awareness of social and political realities, sometimes difficult.

Ekaterina Golovko is a Russian-born researcher, writer and photographer living in Dakar since 2016 and interested in contemporary African city, critical approaches to colonial history and heritage and their emanations in the present. Initially trained as a linguist, she received a PhD in Linguistics from Bologna University (2010). Adopting the sociolinguistic approach to language and particularly variationist sociolinguistics, she is interested in variation as an intrinsic phenomenon of the language system. Building on this theoretical ground, she has turned to photography, research on oral cultures, archives and more-than-human always keeping in mind that variation and relationality are foundational features of all systems.

Her personal practice is focused on writing and photography. She has published texts on ethnographic museums and alternative archives, on oral culture and epistemic violence in *NKA Journal of Contemporary African Art*, in *The February Journal*, written on commission for the Center for Experimental Museology, among others. Her photography has appeared in

Fotofilmic JRNL 15 and NEA Magazine, among others. In 2022 she exhibited her photographic work during the Dak'art Biennale at the Hotel de Ville de Dakar. In 2024 Italian photo publisher Editrice Quinlan has published her monographic publication 'Dakar' in the '20x24' collection.

Part of the curriculum collective Archive for the Eleventh Hour that devotes itself to the creation of counter- and para-historical compositions, threading archival materials and polyphonic narration, towards a collectivity that entangles the immaterial, spectral and sonic. As of recent (2021–22), they developed a workshop for Haus der Kulturen der Welt's The Whole Life project, the outcome of which was presented during the exhibition The Whole Life. Archives and Imaginaries (2022); presented work at the Royal College of Art, and contributed an essay to Decolonial Hacker (online, 2021). Archive for the Eleventh Hour is currently working on a monographic publication in the form of book-as-exhibition. *Towards a Manifesto of an Archive for the Eleventh Hour*.

Anna Helfer is a Ph.D. candidate at the Department of Social and Cultural Institute at Freie Universität and Leibniz Institute Berlin. Since 2024, she has been a research assistant at the Department of African Art at Freie Universität Berlin. Previously, Anna has worked in galleries and museums in Frankfurt and Berlin. From 2015 to 2017, she participated in a research project on the oral history of artists of divided Germany at the Städel Museum in Frankfurt. Since 2018, Anna has been in Dakar, Senegal, collaborating with artists, curators, and scholars for research. Her research focuses on the restitution of history, knowledge, and cultural heritage in contemporary art in Dakar. Anna is particularly interested in knowledge production within artistic practice and their representation in urban and museum spaces.

Anette Hoffmann approaches colonial histories (mostly) as a listener. Her research, curatorial work, writing, and sound installations engage with collections of voice recordings from the colonial archive and with speaking positions that surface only in acoustic collections. Recent works are the sound installation *Foreign Subjects* (Bergen Assembly, Norway, 2019), the exhibition *War and Grammar. Mohamed Nur: Audio-Visual Trace from the Colonial Archive* (MARKK Museum Hamburg, Germany, 2020), the sound/text installation *The Necklace* (Linden Museum Stuttgart, Germany, ongoing since 2019). Her book *Knowing by Ear. Listening to Voice Recordings with African Prisoners of War in German Camps (1915–1918)* came out with Duke University Press in 2024. In 2023, *Listening to Colonial History. Echoes of Coercive Knowledge Production in Historical Sound Recordings from Southern Africa* was published by Basler Afrika Bibliographien. [Anettehoffmann.com](http://anettehoffmann.com)

Aram Lee (b. 1986, Seoul) lives and works in Amsterdam. As an artist, her research-driven practice revolves around reinterpreting materials found within institutions, often seeking to relocate their role and purpose through performative events, film and video installations. Her work has been shown and performed at, among other venues, Stedelijk museum Amsterdam; Tropenmuseum, Amsterdam; De Appel, Amsterdam; Framer Framed, Amsterdam; Museum de fundatie, Zwolle; Kölnischer Kunstverein, Cologne; Haus der Kulturen der Welt, Berlin and the Bienal de arte textil contemporanea, Guimares, Portugal. Disjecta Contemporary Art Center, Portland, Recent artists books include *From Pluto to Pyongyang and back* and *Post Ghost Bust* (2019). She was an artist in residence at the Jan Van Eyck Academie, NL in 2018–19, and at the Goethe Institute, Marseille in 2019, and guest artist[pressing matter] at Rijksakademie van Beeldende Kunsten, Amsterdam, 2022–23. <https://www.leearam.com/>

Fungai Marima's (b.1990) work is often self-reflective, looking into themes of displacement, memory, identity, trauma and the female body. Marima uses methodologies within printmaking to assist in her production of artwork, in relation to thinking through making, the performance of process, object making and the archive. Experimenting with printmaking, performance, sculpture and sound, she physically uses the body to highlight and expose personal and collective narratives of the human experience that are often silenced or ignored within contemporary culture.

Marima graduated from Camberwell College of Art in 2020 with a MA in Fine Art Printmaking. She has exhibited at the Saatchi Gallery, New Art Exchange, Royal Academy summer exhibition 2023 and has presented at the IMPACT12 International Multidisciplinary Printmaking

Conference 2022 and Tate Modern Lates (Capturing the Moment) in 2023. As well as being featured in many publications such as *It's Freezing in LA* and *Afterparti*, her work is in private collections across the UK. <https://www.fungaimarima.co.uk/>

Emmanuelle Nsunda is an independent curator and researcher specializing in intangible cultural heritage. In 2017, she founded the *Afrofeminism in progress* project via which she defends the creation of cultural spaces respectful of black identities in Belgium. Her podcast *Les absent-es* is a 6-episode documentary series she directs about the absence of black and racialized gendered people within cultural institutions in Belgium. *Les absent-es* is an audio-letter born of a decade of observation of the Belgian artistic and cultural sector. <https://www.afrofeminism.org/>

Camilo Sandoval

I am a multidisciplinary artist with a focus on experimental computing. Based on an animistic perspective, I advocate for a man-machine relationship of coexistence and symbiosis. Among many subsequent topics, I like to deal with the ethics and morals of machine identity/spirit, transhumanism, man-machine cooperation and education and anything related to enunciating the future of artificial systems. In my artistic practice I develop mainly interactive installations and audiovisual performances under the pseudonym of Janus. I am also part of the trio of noise and meta-communication Fauxmalhaut.

Born and raised in Colombia, I see my context as an inherent part of my identity. I therefore feel the responsibility to engage art's agency into dealing with the present socio-political situations of my country. Through the creation every-day-use-objects I also search to make a bridge between past and future, tradition and modernity; both conceptually and practically.

Nathan Schönewolf is an interdisciplinary artist whose work explores the process of growth and construction of phenomena often perceived as natural. He is particularly interested in their fragility and the algorithms that can be used to describe, create and manipulate their behaviour in 3D space. He currently lives and works in Cologne, Germany, where he studied at the Kunsthochschule für Medien Köln with Julia Scher and Johannes Wohnseifer until 2023. Coming from a background in traditional animation film and set design, he was eventually drawn to audiovisual installation and sculpture as his artistic medium. His artistic practice now explores concepts of space through computer image synthesis, using a patchwork approach that incorporates sculpture, coding and experimental methods of additive manufacturing. The creatures and characters in his audio-visual work make their way through their virtual environments by following and responding to the realities of the worlds they inhabit. An integral part of these images and sounds is a reflection on the motivation to move. His work has been exhibited as part of the Erasmus Scholarship in Vilnius, the Nida Art Colony and at the MAKK-Museum für Angewandte Kunst Köln.

Senegalese visual artist **Fally Sene Sow** was born in 1989. He lives and works in Dakar. His starting point, his universe, is the Colobane district, whose market is one of the oldest and most famous in Dakar. What's special about this market is that it sells "everything", in a sound and festive atmosphere where merchants and customers meet. Music, motor noises and the declamations of merchants punctuate this informal meeting place in constant motion. Colobane is his constant source of inspiration, with its colors, incessant movement and the order and disorder of daily life. As the market has become a source of productivity for him, Fally sometimes uses the written word, sometimes pictorial representation when it seems more eloquent. Hence his artistic question: "Between images and words, where does my reality lie? Fally observes, photographs, then cuts, crumples and recomposes all kinds of materials. His works are an aggregation, in collages under glass, of all the scattered objects that make up life in Colobane. "Any object collected becomes a pictorial subject worthy of interest, and the glass acts as a magnifying mirror that reveals it and gives it a second life." With her collages intermingled with paint, Fally Sene Sow reinvents the coaster technique. Ilab-design fell in love with this visual artist and poet, whose kindness is matched only by his talkativeness and cheerfulness.

Ken Aicha Sy was born in Dakar to a Franco–Martinican mother, a journalist, and a Senegalese father, a visual artist. She grew up in the Senegalese capital before studying Design and Art History in Paris. Ken Aicha returned to Senegal during the Festival Mondial des Arts Nègres (2009). Sensitive to the creative milieu and the cause of Senegalese artists, she set up a cultural platform called Wakh'Art to help promote Senegal's cultural industries. At times producer, at times curator, Ken Aicha Sy is also a communications specialist. For the past fifteen years, she has been shaking up the Senegalese cultural landscape, following her motto: making art a factor in development and emancipation.

Alioune Thiam is a Senegalese filmmaker and video artist born in Kaolack in 1993 and living in Dakar. He specializes in video–mapping, and is interested in how images and sounds can crystallize a culture through interactive installations.

Between his participation in the collaborative video–mapping project at the 12th Dakar Biennale in 2016, his digital exhibition "MAPP'EXPO" at the Alliance Française de Kaolack in 2017, his performances at the 11th and 12th editions of the Festival Nationale des Arts et Cultures (FESNAC) and the "CREA'MAPP" workshop where he trained young people from his hometown in the technique, he has positioned himself as a specialist in this technology. Alioune recently presented his first digital art exhibition in Dakar, entitled "Entêtement : Artiste je suis devenu" at the Musée Théodore–Monod d'Art Africain from July 22 to August 15, 2023.

Twice winner of the Odyssee program of the Association des Centres Culturels de Rencontre (ACCR), he was the first Senegalese artist in residence at the Centre Culturel de Rencontre, Les Dominicains de Haute–Alsace in January 2022, for his project "ARTISTE 2.0: La portée créative du numérique". He also carried out an artist residency at another center in 2018–2019, the Abbaye de Noirlac, where he developed a video–mapping project entitled "Un son, une identité", specially designed for the venue.

His artistic approach is in line with his reflection on the impact of digital technology on the visual arts in particular. He focuses on interactivity in all his creations, always with the ambition of creating a link between his works and the public. Today, he is involved in popularizing and promoting video–mapping and new emerging computer–assisted art forms such as virtual, augmented and mixed reality, particularly in his home country, Senegal. Alioune believes that thanks to digital technology, the public will be placed at the heart of immersive experiences where they will be able to interact with the artist's creations.

Meïssa Tounkara

Artist. In Wolof, we hear "arr" and "tiss". "Arr" means to protect and "tiss" defines bad spells, such as illnesses and problems. An "arr tiss" would therefore be a protector. This artist status – arr tiss – is a poetic way of describing Meïssa Touinkara's career and work. Born in northern Senegal in the late 1960s, he quickly developed a passion for art objects and drawing. He was introduced to a variety of artistic practices, including sculpture, fashion design, theater, music and painting. His first exhibitions, at the end of the 1990s, denounced the effects of tobacco and toured throughout Senegal, in political (National Assembly), medical (Hôpital Dantec) and cultural (galleries, festivals, etc.) venues. In 2007, he set up his own gallery, which he calls "Dougoub Galerie Art Touba Chouskory". This venue enables him to showcase local art and make sand painting an educational tool, which he promotes by giving talks in schools, centers and homes.

Since 2018, Meïssa anime has taken up residence in the garden of the Musée Théodore Monod (Dakar). He continues his production of works (mainly sculptures and paintings made with different types of sand) and questions the place of plants and trees, the symbolism of the sculptures exhibited in the museum, waste and its recycling. He continues to champion an educational approach to art, running a mediation space in the shade of an acacia albizia. According to his approach, the museum is a space for education, and it's up to artists to bring these spaces to life. So, through his daily presence and workshops, Meïssa shares his philosophy of life, his academic and non–academic knowledge, and his sand painting technique. He has initiated the revegetation of the museum courtyard (2019), an open–air exhibition space (2021) and, more recently, a vegetable garden (2022).

Sidoine Yonta is a Cameroonian artist and photographer whose work explores the cultural and human dimensions of Africa. Through his lens, he scrutinizes the dignity and spaces of hope of African peoples, as well as their rich memory archives. His artistic commitment manifests itself in his desire to document the places of artistic and cultural knowledge, and the practices of preserving and transmitting memories through the care of artisans who contribute to the shaping of a constantly readapted African cultural identity. His artistic approach is deeply rooted in the idea of a return to one's roots, imperatively vigilant with regard to new contemporary social and cultural dynamics. For Sidoine, photography is much more than a simple means of capturing images; it is a fiber of reconnection to plural collective memory and a vehicle for this shared memory. Through his photographs, Sidoine seeks to establish a dialogue between the ancient and the contemporary, between the real and the potential, offering a figment of the current challenges facing the continent. He seeks to reveal the stories and emotions that animate his subjects. Travelling through towns, villages and landscapes, he documents the traditions, rituals and faces that embody the very essence of the continent. His commitment to preserving African cultural identity is evident in every one of his photographs. <http://sidoinebogni.com>

Lauriane Yougang is a visual artist born in Douala, Cameroon. She graduated from the Institut de formation artistique de Mbalmayo, ceramics option, in 2015 and is currently training in plastic arts at the Université de Yaoundé I. Her artistic approach explores different facets of intersecting humanity, principally the complex world of women, associated with the permanent renewal and maintenance of life. Through her depictions of scenes from everyday life, her abstract reflections on canvas and portraits, she expresses her sensibility on subjects linked to tolerance, alterability, matter, transactional analysis and ecstasy. Her sources of inspiration are her own photographs and those of various characters taken from magazines. She also draws inspiration from her environment and travels to subtly recount her frustrations as a woman, her desires and her joys. Lauriane Yougang's paintings heal childhood pain. She creates her paintings using mixed media, combining canvas, clay objects, acrylic and beads.

Bongani Kona is a PhD candidate and lecturer in the Department of History at the University of the Western Cape. His writing has appeared in a variety of places including Chimurenga, New York Times and BBC Radio. He is the editor of *Our Ghosts were Once People: Stories on Death and Dying* (2021).

Andri Burnett is an Audio Editor and Podcast Producer. Her work reflects a deep commitment to amplifying diverse narratives and voices within the South African context. Her work includes, *The Empty Chair* with PEN South Africa, *The Open Book Festival Podcast*, *A Readers' Community* and more. As the founder of Voicenote Productions she continues to contribute to the growing landscape of South African podcasting.

Lamine Badji is a PhD student in archaeology at the University Cheikh Anta Diop of Dakar. His doctoral work reflects on practices of colonial archeological science and the past and present biocultural study of griots within Sereer and Wolof speaking societies in Senegal, as they intersect with the ethics of management of bioanthropological collections and the curatorial implications in this age of decoloniality.

Robyn Humphreys is a lecturer in the Department of Historical Studies at the University of the Western Cape. She is interested in how relationships between communities and ancestors from archaeological sites are mediated and affected by archaeological research practice.

Ibrahima Thiaw is the Research Director of Archaeology at the Institut Fondamental d'Afrique Noire (IFAN) of the University Cheikh Anta Diop of Dakar, Senegal. For several years he curated respectively archaeological and ethnographic collections at IFAN. His research interests focus on material culture, heritage management, community engagement, decolonial curatorial practices, the politics of memory and identity and the aftermath of slavery and colonization in the making of the modern world.

Mikael Assilkinga is a provenance researcher currently working in Göttingen on human remains from colonial contexts. His research interests also include Cameroonian translocated objects of power in German public museums.

Dr Te Herekiele Herewini is the Head of Repatriation of the Karanga Aotearoa Repatriation Programme since October 2007. He believes the programme's work is not completed until every Māori and Moriori ancestor is returned home. Te Herekiele Herewini has a Master of Arts (Honours) in Māori Studies from the University of Auckland, and a PhD in Māori Studies from the Victoria University of Wellington Te Herenga Waka.