



FONDATION CLÉMENT

AFRI

ARTISTES D'HIER ET D'AUJOURD'HUI

QUES

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**EXHIBITION
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Cover :
Punu, Gabon, mask (mukuyi)
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THE EXHIBITION AFRICAS ARTISTS OF YESTERDAY AND TODAY

OVERVIEW

What is expressed by a fang figure from Gabon, a dogon couple from Mali, or a dan mask from the Ivory Coast? How do visual artists linked to ancestral cultures regard the pluralized state of Africa today, especially as they question the continent's transformations? These questions are at the heart of this exhibition.

The first section of the show demonstrates, through major works from the Fondation Dapper, how aesthetics are related to the roles assigned to objects in their societies: these roles include communication with the spirits, protection, healing, as well as signifying a birth, a shift in power, a funeral, or accompanying an initiation.

The second section features approaches where sculptures, paintings, photographs, photomontages, and collages are used by talented artists to probe the collective memory, to question cults and rites, to appropriate a shared history or to declare their place in a world marked by diversity.

FOCUS ON 8 SECTIONS OF ANCIENT ARTS

Sculpture is one of the most widely used means of visual communication in sub-Saharan Africa. Each constituent element of a work, shape, color, materials, serves to complete, confirm or amplify its meanings. Artifacts are instruments through which individuals structure and form themselves. Indeed, masks, statues, statuettes and insignia accompany, in their social, political or spiritual existence, men and women sharing a common clan or belonging to the same brotherhood. No significant event marking birth, initiation, marriage, death, enthronement of a king or a chief, could take place under favorable auspices without summoning the spirit of ancestors. Objects, which were passed down within clans or secret societies, were custom-made or acquired by purchase or exchange according to the needs of an individual, a group or a brotherhood. Today, the mutations of African societies have led to the disappearance of some cults, while others have been transformed, and still others have emerged for the first time, creating new supporting objects, material and immaterial media, songs, music and dances, all of which testify to an artistic renewal throughout the continent.



Kota/Obamba
Gabon
Reliquary figure
© Fondation Dapper Archives
Photo Olivier Gallaud.



Fang
Gabon / Cameroon
Reliquary figure (eyema byeri)
© Fondation Dapper Archives
Photo Hughes Dubois.



Punu
Gabon
Mask (mukuyi)
© Fondation Dapper Archives
Photo Hughes Dubois.

I. CENTRAL AFRICA

THE PRESENCE OF SPIRITS

In Gabon, most peoples from the Ogooué basin transmitted their beliefs and concerns through objects. These objects, carved most often in wood though sometimes made from metals such as iron, copper, or brass, reflect ways of living and thinking. The most famous of the artworks from Gabon are undoubtedly the reliquary figures. Linked to the cult of ancestors, which required the conservation of skulls and bones that belonged to the celebrated deceased members of the lineage — founding members, chiefs, warriors or hunters emeritus, or officiants — these objects are marked by very specific aesthetics. Indeed, apart from their function, there are few points of sculptural similarity between a Fang reliquary figure, an anthropomorphic representation of the most accomplished beings, and a Kota work, in which the shape of the face, of the eyes, of a mouth, of a hairstyle, take distance from human references in order to achieve a stylization that plays on the pure geometrization of the Mahongwe.

Other ritual practices, organized according to the periodic rhythm of the cults or the importance of an event, epidemic, famine, or war that may have disturbed the harmony of the community, required special supporting objects, simple “packages” of various materials, or wooden figurines. In addition, statuettes were made for divination, for the protection of pregnant women, for an individual wishing to protect himself or his family against evil, or to cure evils provoked by acts of witchcraft.

Kota figure

The term “kota reliquary figure” has been applied to a group of people in Gabon and the Congo who, though they were not always related, all practiced ancestral worship. The Kota, who did not actually sculpt their ritual objects themselves, used their neighbors, the Mahongwe, to make their pieces. These figures, sitting atop wickerwork baskets, feature a wooden structure covered with copper and / or brass plates. Their plating and stapling techniques do not exist anywhere else in Africa. The face, with its stylized eyes and nose, is framed by a hairstyle that often blossoms into a crescent shape.

Fang reliquary figure

The Fang, which was composed of various groups, occupy northwestern Gabon and are also found in Equatorial Guinea and Cameroon. Still thriving in the early twentieth century, the rites related to the “byeri”, the ancestral cult, allowed the Fang to connect with the dead in order to secure their protection. The spirits of the dead were summoned during ceremonies in which one used reliquary boxes topped by carved figures who ensured the sacred content inside them. These sculptures were either seated on the edge of the box or embedded in it. Naturally, they embody regional styles that are differentiated by the treatment of the body. Their hairdo consists of braids in the shape of a helmet, evoking traditional finery. The works are usually covered with a black patina that occasionally still glistens. Minor parts were sometimes removed from the sculptures for therapeutic purposes.



Tsogho
Gabon
Figure
© Fondation Dapper Archives
Photo Hughes Dubois.

Punu mask

This type of mask bears the delicate traits that characterize the beauty of Punu women from south Gabon. Worn exclusively by men, the masks incarnated the spirit of a female ancestor, and served to capture the occult forces of the dead for the benefit of the living. The mask also was used in funeral rites, for the birth of twins, and in youth initiation ceremonies. The masked dancer — his body was hidden beneath a costume — would perch on stilts, and perform acrobatics to the rhythm of tambourines and songs.

Tsogho figure

Originally created by the Tsogho living in central Gabon, the “bwiti” is one of the most widespread rituals in the country. Certain details of this sculpture, formerly conserved in a sanctuary, evoke the ceremonial processes of “bwiti” followers during a ritual, who smear themselves with white clay while wearing white clothing, a symbol of the presence of spirits. The circumference of the object's head is encircled by a white line, and its face is concentrated with great expressive force. The eyes are bulging, as if in a trance.



Kongo/Vili
Republic of the Congo
Statuette (nkisi)
© Fondation Dapper Archives
Photo Hughes Dubois.



Kuyu
Republic of the Congo
Head
© Fondation Dapper Archives
Photo Hughes Dubois.

ACTING ON THE WORLD

The Kongo people (Republic of the Congo, Democratic Republic of the Congo) shared their beliefs and traditions with the ancient kingdom of Kongo, which was founded some two centuries before the arrival of the Portuguese in 1482. This powerful state based its wealth on the slave trade. The languages, institutions, religious practices, styles of certain supporting objects, altars, masks and figures of the Kongo and neighboring peoples have common features. Cult objects called “minkisi” were considered as “fetishes” or “power figures”. Despite attacks by the colonial administration and the Catholic Church, which burned many of these pieces, indigenous religions continued to develop by adapting their practices and their objects.

Power objects

The concept of “nkisi” occupies a central place in the thought system of the Kongo groups; it refers to the forces contained in certain types of objects, conglomerates of minerals, vegetables, parts of animals, pieces of iron, brass, or glass. This notion extends to wooden figures as soon as they incorporate a function. The “minkisi” are tools created by a sculptor and activated by the “nganga”, the officiant, to interact with the spiritual and physical worlds. The materials used, their method of fixation and the gestures of the sculptures, all reflect the power invested in them. In addition, the words and actions of the officiant set up the therapeutic process that allowed an individual who had come to consult him to solve his problems. This practice multiplies its power when it comes to cases affecting the social, economic or political equilibrium. In those cases, one uses a “nkisi nkondi”, a work sometimes created in human scale and often studded with nails and hung with one or more reliquaries.

HUMAN/ANIMAL

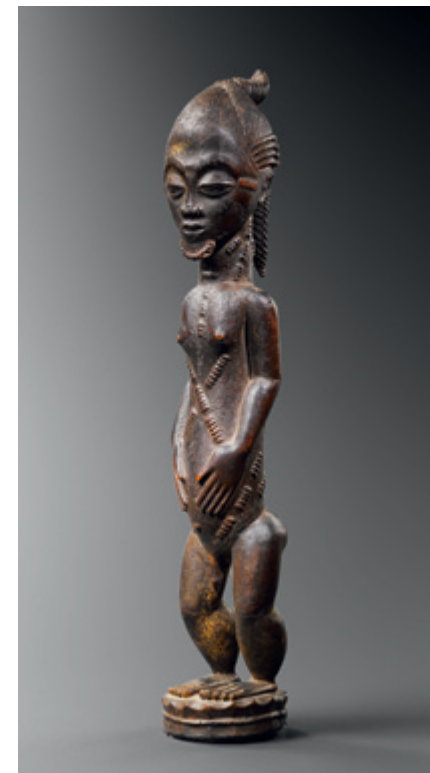
In Africa, animals play an important role in the myths, legends, proverbs, riddles and stories that perpetuate and invigorate the arts of speech. They serve as models for women and men; from an early age, men go through initiations and acquire their knowledge by referring to codes drawn from the oral tradition, among other traditions, that gives a specific value, positive or negative, to different domestic or wild animals found in the everyday environment.

Kuyu head

Formerly, the Kuyu living in the west of the Republic of Congo, thought that they were descended from the panther, while those of the East worshiped as their ancestor a sacred serpent, a kind of horned viper called Djo. The cult that attended him created an origin myth in which the sacred animal appears as the creator of the universe. The cult dances of the “kiephe-kiephe” involved heads and figures. Drawings on their arms or on the bust recall the skin of a snake. Cowrie-like motifs — shells that symbolize protection — adorn a hairstyle, a brow, or a garment. The features of the face impart a disturbing aspect to the half-human, half-animal creatures that the kuyu sculptures seem to depict: their globular eyes are not completely open, their nose looks like a muzzle, and their teeth are sharp. They evoke a feline ready to shred its prey — perhaps an allusion to the panther, that “totemic” animal?



Dogon
Mali
Statue (dege dyinge)
© Fondation Dapper Archives
Photo Hughes Dubois.



Baule
Ivory Coast
Statuette (blolo bian)
© Fondation Dapper Archives
Photo Hughes Dubois.



Baule
Ivory Coast
Statue (asie usu)
© Fondation Dapper Archives
Photo Hughes Dubois.

II. WEST AFRICA

MYTHS AND HISTORY

Situated in the Eastern part of Mali and bordering on Northwestern Burkina Faso, the Dogon country is a veritable cultural melting pot. The research undertaken by archeologists, ethnologists and art historians brought to light connections between relatively long-standing artistic traditions. These have been described as Tellem, pre-Dogon or even Soninke; the Dogons would have arrived in the region around the 15th century, according to oral tradition. For the Dogon, the creation of the world was the work of the God Amma, who created a placenta called “the egg of the world” in which he placed two pairs of androgynous twins. One of them, whose essence was male, left the placenta, which produced disturbances throughout the universe. In order to restore the order of the world, Amma sacrificed the other twin, Nommo, and dispersed his limbs to the four cardinal points; his blood gave birth to the stars, animals and plants. Nommo, “resurrected”, was placed in an ark with the four twins that he himself created. They would become the predecessors of humanity.

Dogon couple

Some saw in this type of sculpture the representation of a couple of mythical twins, symbolizing the fecundity of the lineage. With its dark patina garnered from many offerings, this work was used frequently in domestic cults. The two characters represented side by side were carved to emphasize the complementarity of man and woman. The male figure carries on his back a quiver destined to contain arrows, which symbolizes his role as a hunter, and therefore a provider of food for the family and for the group. A small figure is represented on the back of the female figure, in the traditional position of children carried by their mother.

OTHER-WORLDLY BEINGS

In Africa, otherworldly beings that haunted living mortals are innumerable: spirits of the ancestors, who prowl the night and dreams; spirits of nature, hidden in the trees. They do not like being forgotten; they demand to be not only respected, but revered. Powerful and jealous, they can be beneficial if they are worshiped.

Statuette “bloblo bian”

Formerly, it was believed by certain of the Baule (Ivory Coast) that every person had a mystical other, an immaterial being existing in an invisible, parallel universe. To honor this “other,” one commissioned a sculptor to create a statuette representing a person of the opposite sex, and then put the figure in his room. Offerings were made to the statuette. This type of male statuette was owned by a woman.

Statuette “asie usu”

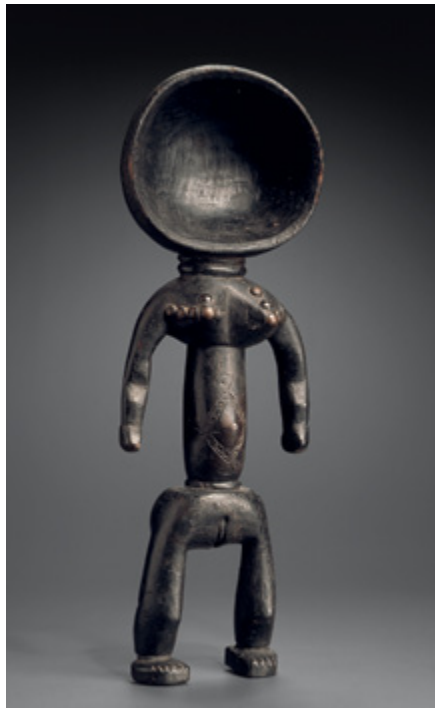
“Asie usu” are spirits of nature, unpredictable creatures capable of possessing men. The Baule carved statuettes that embodied these spirits — by magnifying them — so that they might bestow on some the gifts of clairvoyance and divination, or the ability to unravel the mysteries of diseases and daily life. This statuette represents a seated “asie usu”, depicted in the position of the leader, who was empowered to manage the affairs of the community.

Dan mask

This type of mask is worn by the guardian of the enclosure where circumcisions take place. He oversees the successful proceedings of the rite. The circumcised boys remain there for one month, and are supervised by the wearer of the “deangle” mask; the wearer also accompanies adolescents back to the village on the day of their release from confinement.



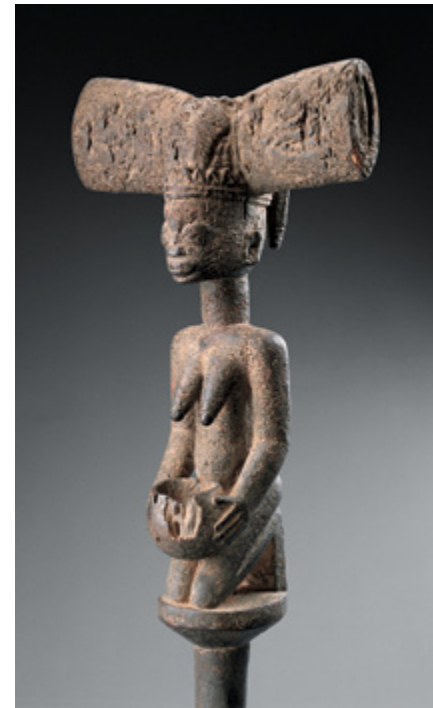
Dan
Ivory Coast
Mask (deangle)
© Fondation Dapper Archives
Photo Hughes Dubois.



Dan
Ivory Coast
Spoon
© Fondation Dapper Archives
Photo Hughes Dubois.



Akan/Asante
Ghana
Pectoral (akrafokonmu)
© Fondation Dapper Archives
Photo Hughes Dubois.



Yoruba
Nigeria
Dance stick (oshe) Shango
© Fondation Dapper Archives
Photo Hughes Dubois.

OFFERINGS AND COMMUNAL MEALS

Offerings often aim to counter the evil intentions of the otherworldly beings, or to remedy the consequences of a transgression against them. The best way to win over a deity or the spirit of an ancestor, or to repair a breach with him so that he watches over his descendants, is to feed him with alcohol, the blood of animals, or grain porridge ... These foods are spread on the floor, or on altars designed to receive libations.

Dan spoon

The Dan have big spoons. Never used during ordinary meals, they are instead held in the hands of women during ceremonies that bring together a whole village, or sometimes several villages. Heading the organization of these festivities, middle-aged women, competing to showcase their generosity, gather food for meals of yam and rice, which they source partly from their own attic stores. They hold large wooden ladles that they brandish during processions and dances, to receive the congratulations of the notables.

ALL-POWERFUL GOLD

The Golden Coast, the former name of a part of West Africa corresponding approximately to present-day Ghana, aroused the interest of Europeans very early on. In 1482, the Portuguese built a fort in Elmina to develop their commercial relations with local populations. Trading posts were then established on the Gold Coast, ensuring the European supply of slaves and precious metals. The intensive exploitation of the gold mines probably began at the end of the fourteenth century. Gold panning — that is, the use of prospecting pans — produced gold nuggets and gold powder. In Ghana, gold has been responsible for transmitting, from generation to generation, the economic and cultural wealth of the Asante. They believed that this metal protected and ensured the vitality of the living, and that it allowed the deceased to access the other world in the best possible conditions.

Pectoral

The color, brilliance and symbolism of the yellow metal are intimately associated with “Asantehene”, the king. An ancient tradition required one of his servants to perform a weekly rite of “washing the soul of the king”. Whoever was chosen for this purifying act went to the river to perform the ablutions. The chosen one wore a white loincloth, and around his neck he wore a large gold disc called an “akrafokonmu”. This item of jewelry symbolized the vital principle of “Asantehene”, and constituted a sort of double or substitute for the monarch.

THE YORUBA UNIVERSE

The Yoruba people, located mainly in Nigeria and to a lesser extent in Benin, are the heirs of ancient cultures that have been among the most important in West Africa. The relations they formed with the Europeans at the end of the fifteenth century amplified the economic development of their states. In the eighteenth century, their internal struggles to monopolize the profits of the slave trade led to the decline of kingdoms that were later controlled by British colonial rule. The dispersion of the Yoruba has left traces that still persist today in the religious, social and artistic life of the diasporas of the New World. Some cults, “lucumi”, “candomblé”, “shango / xango”, “santeria” and “umbanda”, practiced in the Caribbean and South America, among other places, have drawn many of their structures and ritual codes from Yoruba culture. In the Yoruba's conception of the cosmos, two universes are complementary: the first is “orun”, where the ancestors, the gods and the spirits remain; and the second is the tangible world of the living, which is called “aye”. There is also a fundamental notion called the “ase”, which is the vital energy that animates people and things.

Shango dance stick “oshe” Shango

One of the most solicited Yoruba deities, Shango, the god of thunder, is honored by ceremonies punctuated by percussion. The choreography reproduces the rumblings of thunder and tumultuous winds. The faithful raise the “oshe” Shango, a carved stick, over their heads, and then lower it quickly. The emblem is topped by a female figure kneeling in a posture of respect and supplication. Her head is adorned with a hairstyle reminiscent of a double-blade axe in sculpted stone, a material that the faithfuls consider to be the symbol of Shango's presence. It is through dance and trance that the faithfuls leave their bodies to be inhabited by the deity, who expresses himself through the gestures and words of the initiated. This sculpture has been coated with substances so that the vital energy of its owner is transmitted to it, thereby increasing its efficiency. In addition, the goblet held by the figure is intended to receive kola nuts, or any other offering intended for the deity. The deity must in return provide protection and various benefits to the faithful and his family.



Ousmane Sow
Toussaint Louverture, 2013
© Photo Béatrice Soulé/Roger Violet
© Adagp, Paris 2017.



Omar Victor Diop
Jean-Baptiste Belley
“Diaspora” series, 2014
© Courtesy Magnin-A, Paris.



Malala Andrialavidrazana
Figures 1838, Atlas Élémentaire, 2015
© Malala Andrialavidrazana
Courtesy 50 Golborne, London / C-Gallery, Milano / Kehrler, Berlin.



Chéri Samba
Homage to the ancient creators, 1999
© Photo Matthieu Lombard
Gervanne and Matthias Leridon Collection.

FOCUS ON 9 CONTEMPORARY ARTISTS

QUESTIONING HISTORY

For some 20 years, artists have increasingly sought to revisit the pasts of the postcolonial societies in which they were raised. To reappropriate history is to highlight the important figures, some of whom were emblematic of the struggle to abolish slavery. This approach brings with it a double challenge: on the one hand, to inscribe in world history—in a lasting way — the fate of a man, of a people, indeed of a nation; and on the other, to affirm an original and effective aesthetic. Artists extract images and texts, and explore their visual and narrative potentialities by integrating them into their work. To question, interpret and often enrich the significance of ancient documents means evoking complex relations with Western powers, or conflicts between groups within the same country of Africa. These acts constitute a work of art insofar as they are archives of living memory, and allow us to better understand the past in order to draw lessons from it. The works of art do not so much communicate the loss of a history, of an identity, but rather the necessity of appropriating past experiences in order to inscribe oneself in the world of today.

Ousmane Sow

This sculpture represents Toussaint Louverture reading the constitution of July 8, 1801, which he wrote, and in which he declared Haiti, his native island, “the first free Black Republic”; he proclaimed himself “governor for life”. A freed slave, Toussaint Louverture was deported, and he died in France in 1803, a few months before Haiti achieved independence. This work is made of a composite material — that was often tinted — according to a technique specific to the artist. The sculpture was modeled on top of a rebar frame. Ousmane Sow created bronze prints of some of his creations, including *Toussaint Louverture*.

Omar Victor Diop

Omar Victor Diop revived the imagery of studio photography in Africa in the 1950s. In the “Diaspora” series, he dons the costumes of African characters as painted by great European masters. In his mise en scène, he often introduces an anachronistic element drawn from the modern world: here a football. Jean-Baptiste Belley (1746 -1805), originally painted by Anne-Louis Girodet, was born on the island of Gorée (Senegal). After the abolition of slavery on February 4, 1794, he was the first black French deputy. He represented the north of the island of Santo Domingo, which, when it became independent in 1804, took the name of Haiti. Jean-Baptiste Belley was deported to France, where he died.

Malala Andrialavidrazana

Layered on top of Western maps of Africa from the nineteenth century are images cut from postal stamps, record sleeves, and fragments of bank notes issued during or after colonization. Among the figures that appear is Mobutu Sese Seko, the tyrannical president of Zaire, now the Democratic Republic of the Congo, who had numerous emblems including the leopard.

Samuel Fosso

The artist Samuel Fosso accumulates and integrates cultural and historical references from both African and Western societies. In this self-portrait, he wears a fake leopard skin and a toque. These accessories were symbols of the power of dictators like Mobutu or Bokassa, all of them African tyrants who posed as legitimate traditional leaders but were ruined by derision and ultimately denounced. The sunglasses and shoes refer to the contemporary world.



Samuel Fosso
The Chief, he who sold Africa to the settlers, 1997
© 1997, courtesy Jean Marc Patras, Paris
Gervanne and Matthias Leridon Collection.

Chéri Samba

The paintings of Chéri Samba are inspired by the advertorial language of comic strips, among other lexicons. The artist draws his subjects as much from the everyday lives of his fellow citizens as from global facts and realities of social, political or environmental significance. In this painting, of which there are different versions, sculptures of the Democratic Republic of the Congo are posed in front of Chéri Samba, who represents himself frequently in his works. According to him, ancient art objects have aroused ambivalent attitudes in Westerners. In the colonial era, ancient artifacts were often despised and ultimately doomed to destruction. In the twentieth century, however, masks and statuettes have often seduced collectors, although many have nevertheless shown little interest in the cultures of Africa.



Ouattara Watts
The Woman of Magic Power, 1989
 © Courtesy Boulakia Gallery.



Barthélémy Toguo
The Breath of the Offerings, 2010
 © Courtesy Galerie Lelong & Co.
 Paris, Bandjoun Station, Cameroon
 © Adagp, Paris 2017.



Soly Cissé
The Initiates, 2015
 © Fondation Dapper Archives - Photo Aurélie Leveau
 © Adagp, Paris 2017.

FRAGMENTS OF THE PRESENT

History, as well as economic and political situations, often determine the experiences of men and women at the crossroads of numerous geographical spaces and different cultures. This generates feelings of uncertainty and malaise; but for some, it also encourages an awareness of the possibilities of surpassing their own limits. Artworks bear the traces of these experiences. They express not only artists' needs to identify various ways to find their place and to belong to the world, to examine their relationships with others and with themselves, but also to show what it's like to live a fragmented reality. One between here and elsewhere, between the past and the present, to build a future.

Ouattara Watts

This worked composition, which lacks perspective, combines stylized human figures, geometric shapes, and ideograms as so many allusive elements of a universe teeming with symbols. The “Woman with magical power” is identifiable by her long silhouette, behind which the blue ground is crossed by straight, spear-like lines. This character, who wears a voluminous necklace — which might provide her with protection — seems to be emerging from another world. Even more mysterious is the half-man half-beast creature, who has been transformed by some unknown ritual and defies all points of reference.

Barthélémy Toguo

Whether using drawing, photography, sculpture, video, installation or performance, Barthélémy Toguo draws on experiences he had in Cameroon or during his numerous travels around the world. In *The Breath of the Offerings*, the depicted hands seem deformed under the thrust of an uncontrollable force. They are extended as if in supplication. This work was made in Lagos, capital of Nigeria, and in it, misery is powerfully tangible. In this watercolor, pins or nails implanted in the flesh communicate great suffering.

Soly Cissé

The art of Soly Cissé combines a multitude of referents and codes belonging to different worlds. Objects from the “traditional” universe, such as a mask or a statuette, are convoluted and distorted. Their images are embedded in compositions that may seem random. Cissé's figuration favors hybrid forms with the bodies of men and strange heads. These figurative representations are often interrupted by letters, numbers, barcodes, logos, or a text extracted from a magazine. These signs and symbols bear witness to the contemporary world, and thereby provide a link with it.

Joana Choumali

Joana Choumali chose her subjects and then photographed them from the front, the back, and in profile. Then she melded together and juxtaposed these images so that they appear to transform into masks. The resulting works are not really portraits, but are rather reflections of people and their double, at once similar and different.



Joana Choumali
Persona I
 From the "Persona, the Social Mask" series, 2015-2016
 © Joana Choumali.

LIST OF ARTISTS

Over the past fifteen years, artists from the African continent have greater and greater visibility. The traveling exhibition “Africa Remix” (2004-2007) marked a turning point in the international recognition of their creations. Art fairs and biennials now offer them a larger, more prominent space: the Venice Biennale, Documenta in Kassel, the Dakar Biennale, 1:54, Akaa...

Malala Andrialavidrazana

Born in Madagascar in 1971.

Malala Andrialavidrazana lives and works in France. She graduated from the School of Architecture of Paris-La Villette in 1996, and then turned to photography. Her works have been exhibited in most international events, including in the “Rencontres” in Bamako. She was awarded the HSBC Prize for Photography in 2004.

Omar Ba

Born in 1977 in Senegal.

Omar Ba lives and works between Dakar and Geneva. His painting touches on political and social themes. Omar Ba's iconography mobilizes personal metaphors. He recently participated in the group exhibition “Art / Africa, The New Workshop of the Louis Vuitton Foundation (Paris)”.

Joana Choumali

Born in the Ivory Coast in 1974.

Joana Choumali studied graphic communication in Casablanca (Morocco); in Abidjan (the Ivory Coast), she joined an advertising agency before devoting herself to photography. Her work, which is both artistic and documentary, has been exhibited throughout Africa and Europe. She lives and works in Abidjan, where she has her own studio.

Soly Cissé

Born in Senegal in 1969.

Soly Cissé is a painter, sculptor and video artist. Since studying at the École des Beaux-Arts in Dakar, he has taken part since 1998 in major international biennials. Soly Cissé was part of the 2006 group exhibition “Contemporary Senegal” presented by the Dapper Museum which also organized the exhibition “The Mutants of Soly Cissé” (2017). Thanks to his presence on the international stage, he has participated in prestigious exhibitions, exhibitions and fairs.

In France in 2017, many events have put Africa in the spotlight, including the exhibition “Afriques Capitales” at the Grande Halle of La Villette, and “Art / Africa: The New Workshop of the Louis Vuitton Foundation (Paris).” Most of the artists whose works are presented in the exhibition at the Fondation Clément participated in these important events.

Omar Victor Diop

Born in Senegal in 1980.

Victor Omar Diop is a graduate of the École Supérieure de Commerce in Paris. He worked for some time in Corporate Communication before devoting himself to photography. Debuting in the “Rencontres” of Bamako in 2011 with his series “The Future of the Beautiful”, he explores the theme of identities, and questions the place of Africans in the history of the world. His work is exhibited in most international biennials as well as in museums.

Samuel Fosso

Born in Cameroon in 1962.

Samuel Fosso lives and works in Bangui (the Central African Republic) and in Paris. His artistic career began with the “Rencontres” in Bamako in 1994. He won the “Africa in Creation” Award in 1995, followed by the Prince Claus Prize in 2001. His self-portraits belong to the collections of major museums including Tate Modern in London, the Georges Pompidou Center and The Quai Branly Museum in Paris. In 2017, a solo exhibition was dedicated to him at the National Portrait Gallery in London.

Kudzanai-Violet Hwami

Born in Zimbabwe in 1993.

Kudzanai-Violet Hwami lives and works in London where she is pursuing her studies at the Wimbledon College of Arts. Her works have been exhibited at the Zimbabwe National Gallery (2017), the Royal Scottish Academy (2016), and Shonibare Studios, London (2014). In 2017, she participated in the Paris Art Fair under the auspices of the Tyburn Gallery. Her paintings, which is based on images drawn from various sources, explore issues of sexuality, gender and spirituality.

Hassan Musa

Born in Sudan in 1951.

Hassan Musa lives and works in the south of France. After studying at the Beaux-Arts school of Khartoum, he moved to France in 1978, where he obtained a PhD in art history. He has participated in many international fairs; numerous exhibitions, both group and solo, have been devoted to him. His works belong to various public and private collections.

Sam Nhlengethwa

Born in South Africa in 1955.

Sam Nhlengethwa lives and works in Johannesburg. He has received several prestigious awards throughout his career, and has participated in workshops in New York, Senegal and Cuba. Since the early 1980s, he has exhibited in numerous group exhibitions in locations including Germany, France, the United States and Botswana. His work was shown at the Venice Biennale in 2013, and at the Maison Rouge (Paris) the same year.

Nyaba Leon Ouedraogo

Born in Burkina Faso in 1978.

Nyaba Léon Ouedraogo divides his life between Paris and West Africa. Since 2003, this photographer has been witnessing the living and working conditions throughout Africa, and he has produced several reportage pieces in Brazil and the United States. He is a co-founder of the collective Topics Visual Arts Platform. The Fondation Dapper dedicated an exhibition to him in Gorée in May of 2017.

Chéri Samba

Born in the Democratic Republic of Congo in 1956.

Cheri Samba lives and works in Kinshasa. His works appear in the collections of institutions such as the Georges Pompidou Center in Paris and the Museum of Modern Art in New York. He participated in the 1997 Venice Biennale. His painting is marked by its frequent inclusion of text in French, English and Lingala, which offers commentary on daily life, politics and economics in Africa and elsewhere.

Ousmane Sow

Born in 1935 and died in 2016 in Senegal.

Ousmane Sow presented his first series of sculptures, “Les Nouba,” at the French Cultural Center in Dakar in 1987. In 1991, he exhibited in Documenta in Kassel, Germany; in 1995 he showed at the Palazzo Grassi on the occasion of the Venice Biennial; and he also showed on the Pont des Arts in 1999. The artist worked in series and was first interested in the peoples of Africa and America, and subsequently in the great men who marked his life, including Toussaint Louverture. In 2013, he entered the Academy of Fine Arts in Paris.

Ransome Stanley

Born in England in 1953 to a Nigerian father and a German mother.

Ransome Stanley studied at the Merz Academy in Stuttgart, Germany. He has lived and worked in Munich (Germany) since the 1980s. Some of his paintings, which integrate archival images from the colonial period, raise questions of identity. Many of his works can be found in museum collections: Museum der Weltkulturen Frankfurt, the Oppenheim Collection, and the Staatliches Museum für Völkerkunde Munich.

Barthélémy Toguo

Born in 1967 in Cameroon.

Barthélémy Toguo lives and works between Cameroon and France. After studying art at the fine-art academy in Abidjan, and then in Grenoble, the artist entered the Kunstakademie Düsseldorf. His works have appeared in the most important events and some belong to the most prestigious public and private collections. His creations (in drawing, sculpture, video, installation) are inspired by his experiences, and his travels. In 2008, he created Bandjoun Station, a venue for artist residencies and artistic exchange located in the west of Cameroon.

Cyprien Tokoudagba

Born in 1939 and died in 2012 in Benin.

Cyprien Tokoudagba was a self-taught painter, pattern maker and sculptor with international renown. He lived and worked in Abomey. He participated in the exhibitions “Magicians of the Earth,” and “Africa Remix,” among others. His interest in the history and religions of his country is reflected in his creations.

Freddy Tsimba

Born in the Democratic Republic of Congo in 1967.

After studying at the Academy of Fine Arts in Kinshasa, Freddy Tsimba began to work in metal and cement. He owes his reputation to more than 50 exhibitions in Africa, Europe, Canada and China. Assembling and welding together salvaged materials, he denounces the tragedies engendered by war, among other human travesties.

Ouattara Watts

Born in the Ivory Coast in 1957.

Ouattara Watts lives and works in New York. He studied at the École des Beaux-Arts in Paris; in 1988 he met Jean-Michel Basquiat, who became his collaborator. Ouattara Watts' paintings are exhibited all over the world (the 2012 Venice Biennale, the 2016 Biennial of Dakar) and they were recently included in the “Afriques Capitales” exhibition in Paris.

THE FONDATION DAPPER

The Fondation Dapper - named after the Dutch humanist and author Olfert Dapper (17th-century) - was created in 1983 in Amsterdam under the leadership of Michel Leveau (1930-2012).

Under the direction of Christiane Falgayrettes-Leveau, this private organisation strives to promote the arts of Africa, the Caribbean and their diasporas.

After presenting nearly 50 exhibitions over the course of more than thirty years at the Dapper Museum in Paris, and producing many touchstone events in the field of African arts, the Foundation is now focused on its activities on the international stage, particularly in Africa and the Caribbean — in accordance with the wishes of its founder.

This evolution, initiated in 2012 by the first exhibitions organized in Senegal, takes concrete shape with the organization of the exhibition “Afriques : Artistes d'hier et d'aujourd'hui” (Africas: Artists of Yesterday and Today) at the Fondation Clément. The Foundation's new orientation aims to offer ambitious exhibitions in the four corners of the world, mixing ancient and contemporary artworks in order to effectively pursue the mission of the Foundation, specifically by raising awareness among a new public.

BIOGRAPHY OF CHRISTIANE FALGAYRETTES- LEVEAU



© Fondation Dapper Archives
Photo Aurélie Leveau.

Christiane Falgayrettes-Leveau, President of the Fondation Dapper, is the curator of the exhibition “Africas: Artists of yesterday and today.”

Born in French Guiana, she studied modern literature at the University of Paris-X Nanterre, where she took Maryse Condé's course on Black African literature. She began her career as an advertising assistant with Masson editions before becoming a journalist for RFI and various others journals, specializing in French-language African literature.

The co-founder, with Michel Leveau, of the Fondation Dapper — and of the Dapper Museum until its closure in 2017 — she writes or co-writes most of the publications related to exhibitions she organizes.

A Knight of the Legion of Honor, she was Vice-President of the Agency for the Promotion and Diffusion of Overseas Cultures from 2012 to 2017, a member of the Committee for the Remembrance of Slavery from 2004 to 2009 and a member first of the Scientific Committee and then of the Orientation Council of the Quai Branly Museum from 1998 to 2004.

RELATED EVENTS

Guided tours are offered Mondays, Tuesdays, Thursdays and Fridays at 4:30 pm, and Saturdays at 10 am, from **January 21 to May 6, 2018**

Check out our updated program on fondation-clément.org
registrations on fondation-clément.org

JANUARY

Sunday the 21st

09am — Guided tour with Estelle Onéma, tour guide

10am — Conference by Christiane Falgayrettes-Leveau, exhibition curator

11:30am — Guided tour with Christiane Falgayrettes-Leveau, exhibition curator

12pm — Guided tour with Estelle Onéma, tour guide

Saturday the 27th

3pm — Adult creative workshop (on registration only)

Sunday the 28th

10am — Visite commentée

3pm — Storytelling Expo by Dédé Duguet (on registration only)

FEBRUARY

Saturday the 3rd

7pm — Cinema Expo
Grigris, a movie of Mahamat-Saleh Haroun

Sunday the 4th

10am — Guided tour

Saturday the 10th

3pm — Adult creative workshop (on registration only)

Sunday the 11th

10 am — Guided tour accessible to the deaf

3pm — Family creative workshop (on registration only)

Saturday the 17th

7pm — Cinema Expo
Kirikou et les Hommes et les Femmes

Sunday the 18th

10am — Guided tour

Sunday the 25th

10am — Conference by Françoise Monnin, art critic and reporter, with some artists

MARCH

Sunday the 4th

10am — Conference by Jean-Paul Colleyn, anthropologist

Saturday the 10th

3pm — Adult creative workshop (on registration only)

Sunday the 11th

10am — Guided tour accessible to the deaf
3pm — Storytelling Expo by Dédé Duguet (on registration only)

Saturday the 17th

3pm — Cinema Expo
Lumumba, a movie of Raoul Peck

Sunday the 18th

10am — Guided tour

Sunday the 25th

10am — Conference by Jean N'sondé, PhD in History

APRIL

Sunday, the 1st

10am — Guided tour

3pm — Family creative workshop (on registration only)

Saturday the 7th

7pm — Cinema Expo
Un transport en commun, a musical of Dyana Gaye

Sunday the 8th

10am — Guided tour

Saturday the 14th

3pm — Adult creative workshop (on registration only)

Sunday the 15th

10am — Conference by Hassane Kassi Kouyate, director of Tropiques Atrium, scène nationale Martinique

Sunday the 22nd

10am — Guided tour, accessible to the deaf
3pm — Storytelling Expo by Dédé Duguet (on registration only)

Saturday the 28th

7pm — Cinema Expo
Maman Colonelle, a movie of Dieudo Hamadi

Sunday the 29th

10am — Guided tour

MAY

Saturday the 5th

3pm — Adult creative workshop (on registration only)

Sunday the 6th

10am — Closing conference

THE EXHIBITION CATALOG

HC éditions

Format: 230 x 285 mm

240 pages

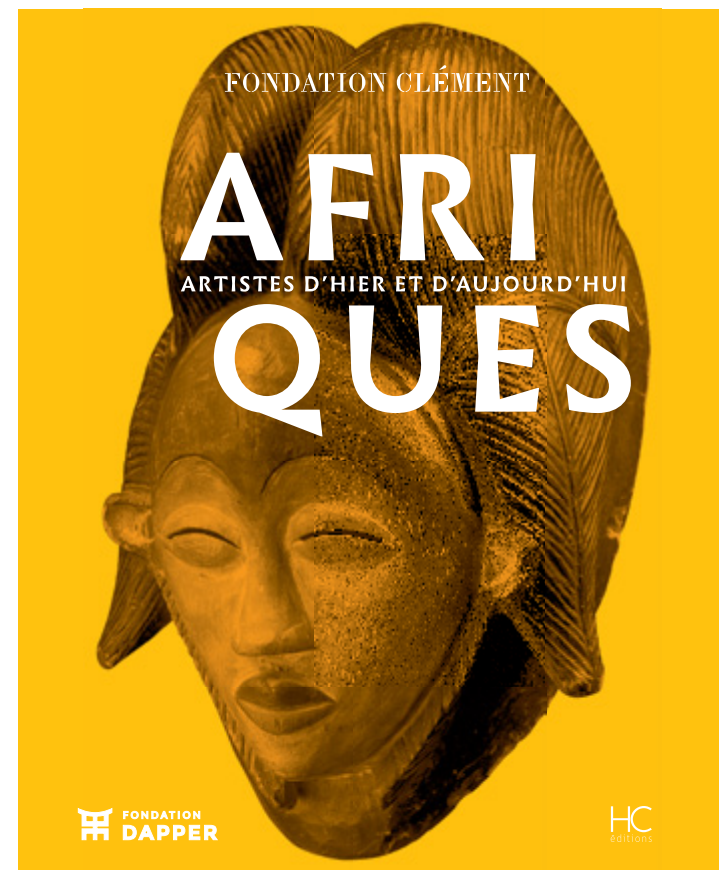
ISBN: 9782357203617

Selling price: 28,50 euros

The exhibition catalog is available in French.

Directed by Christiane Falgayrettes-Leveau, exhibition curator, with the contribution of:

Alain-Michel Boyer
Patrick Chamoiseau
Jean-Paul Colleyn
Emmanuel Daydé
Fabienne Kanor
Yacouba Konaté
Olympe Lemut
Valérie Marin La Meslée
Nicolas Michel
Françoise Monnin
Daniela Roth
Sylvain Sankalé
Barbara Tissier



THE FONDATION CLÉMENT AND CONTEMPORARY ART

EXHIBITIONS

Corporate foundation of GBH, the Fondation Clément supports some projects of sponsorship in order to promote and enhance the talents of the overseas regions in the field of plastic and visual arts. Its aim is to offer a better exposure and a larger distribution to the arts and the cultural heritage of the Caribbean. By launching these sponsorship actions in favor of the arts and the cultural heritage, the Fondation Clément wished to give solutions and tools to the artists of Martinique and the overseas territories for them to have access to the same possibilities as the other artists, especially those who have left their homeland.

This idea was born from the following observation: in the environment of plastic and visual arts, the artists who live and work in the Caribbean face some limits specific to their geographical situation and insular environment. They suffer the large distance from markets, from cultural centers of decision and large exhibition venues. They suffer the narrowness of the market in which they evolve and as an indirect result, a lack of recognition beyond their land. Although, as much in Martinique as in Guadeloupe or in La Réunion, the artistic production mixes diversity, dynamism and creativity.

The Fondation Clément wishes to act as a resource center for the plastic artists from the Caribbean or who are linked to it. It supports these artists who make the Caribbean of today and experiment contemporary art in these territories. The Fondation also supports artists issued from the Caribbean who live and create anywhere in the world. It contributes to animate a professional environment made of curators, reviewers, set designers, mediators, technicians who regularly work for these projects. Lastly, as a performance venue, the Fondation Clément encourages a larger access of different people to culture.

SEASONS

On the premises of the Habitation Clément, the Fondation Clément organizes an annual season of contemporary art exhibitions. Within this program, collective or individual exhibitions are produced each year. Open to all, each of these exhibitions lasts eight weeks. Whether they use paint, photography, video or they create installations or performances, about 200 artists coming from very much different horizons have exhibited their pieces of work in the Habitation Clément for 100 individual or collective exhibitions. Each exhibition goes with a catalogue which contributes to its distribution and its memory.

Welcoming school children

The Fondation Clément welcomed 10,000 pupils per year. These cultural visits are often the starting point to the discovery of contemporary artistic practices ... In order to help teachers accompany their students in doing so, the Fondation Clément offers educational files related to the exhibitions which can be loaded from its website. In spite of the necessary tools for school visits, you can find directions of thought linked to the school curriculum. A teaching approach, playful and adaptable dedicated to alert the young public and raise its aesthetic awareness.

EXHIBITION VENUES

The Habitation Clément

The Fondation Clément is hosted within the Habitation Clément in Le François, in Martinique. With more than 1500,000 visitors per year, the Habitation Clément is a touristic and patrimonial site; the house and its outbuildings are protected under the label of historical monuments since 1991. If the Fondation Clément has areas specially dedicated to contemporary art on the site, like the garden of sculptures and the exhibition rooms, the artists easily invest the whole property to express themselves.

The distillery

With some equipment now obsolete, difficulties to exploit due to its big proximity with the main house, the old distillery stopped working in 1988. A new future opened with the enhancement of this heritage. In 2005, these buildings and machinery were restored and the site was transformed in a centre of understanding of rum and the industrial heritage. At the same time, the distillery hosted its first exhibitions: attracted by the potential and the magic of the site, some artists took hold of this place conducive to big productions. Many ephemeral pieces of work, specifically created according to the specificities of the site were created here.

Invest the Habitation

The surface of the Habitation Clément allows artists to present some large pieces of work and big installations. The park, 16 hectares wide now hosts on a permanent basis, some pieces of work acquired by the Fondation Clément which creation and display are closely linked to the wide spaces offered by the Habitation.

OUT OF THE WALLS

Encourage the visibility of Martiniquan and Caribbean artists beyond their original frontiers represents one of the major goals of the Fondation Clément. All the actions taken within the Habitation Clément had to find a continuation out of the island in some regions where the cultural dynamism could offer these artists new opportunities on the big international scene of the art market.

Following this idea, the operation 3x3 initiated by the Fondation Clément in 2010 presents the pieces of work of three contemporary artists originating from the West Indies in three distinguished parisian art galleries. This concept, showed the Parisian public the vitality and the richness of the aesthetic propositions from the overseas territories, by offering these three plastic artists an individual space within which their specific universe could find its expression. A second event was organized by the Fondation Clément: “Out of the walls”. The exhibition OSCA (OverSeas Contemporary art) presented, for the operation “2011, the year of the overseas territories” the work of 22 artists originating from the overseas territories at the Orangerie of the Palais du Luxembourg. Encouraged by this prestigious location and by an important popularization through the mass media OSCA found its way as a major artistic “transatlantic” event. For several years, the Global Caribbean program is organized on the fringe of Art Basel, an international fair which gathers each year in Miami the professionals of contemporary art. The Fondation was associated to this event several times, it hosted in 2013 the fourth edition of Global Caribbean, it offers the artists of the Caribbean a new media coverage. 3x3, OSCA, Global Caribbean: three events organized “out of the walls” three operations of opening towards the public from outside, three tools which enhance the Caribbean creation by overcoming the insular constraints.



Fondation Clément – The “Cuverie”
Exhibition De lo réal a lo imaginario
© Gérard Germain | Fondation Clément



Fondation Clément – The “Salle Carrée”
Exhibition Ernest Breleur | Le vivant, passage par le féminin
© Gérard Germain | Fondation Clément



Habitation Clément – Sculptures garden
© Jean-François Gouait | Fondation Clément



Habitation Clément – Sculptures garden
Jeppe Hein, *Dimensional Mirror*, 2006
© Jean-François Gouait | Fondation Clément



Habitation Clément – Sculptures garden
Daniel Buren, *L'Attrape-Soleil*
© Fondation Clément | Jean-François Gouait



Habitation Clément – Sculptures garden
Thierry Alet, *Blood*, 2011
© Henri Salomon | Fondation Clément



Fondation Clément – The “Nef”
Exhibition Louis Laouchez | Chemins de mémoire
© Gérard Germain | Fondation Clément

THE FONDATION CLÉMENT AND THE HERITAGE

A PASSION FOR THE ARCHITECTURAL HERITAGE

The involvement of GBH in the cultural field and the protection of the creole heritage started in the middle of the 1980s with the restoration and the enhancement of the Habitation Clément. This patrimonial collection benefited from several building campaigns led after thorough research on the past and the architecture of each building. Meeting place for famous people visiting Martinique, exhibitions and cultural exchange site, a special witness of the artistic contemporary caribbean creation, the Habitation Clément stands out through its multi activity since an industrial production was maintained on site, including sugar cane culture, the preparation of agricultural rum and its aging process.

Two other Martiniquan Habitations, protected, symbols of the traditional creole architecture benefited from restoration campaigns of old buildings launched by GBH. It's the Habitation Pécoul a 140 hectare domain with an agricultural activity which is classified as historical monuments and the Habitation La Sucrierie, both registered as historical monuments, which oldest elements date back from the 18th century. These habitations, which are part the patrimonial collection managed by the Fondation Clément in 2001 and 2002 are open each year for Patrimonial Days. They welcome about 1,700 visitors.



Habitation Pécoul
© Gérard Germain | Fondation Clément



Habitation La Sucrierie,
© Gérard Germain | Fondation Clément



Fondation Clément library
© Jean-François Gouait | Fondation Clément



Patrimoine de la Guadeloupe
© 2017, Éditions Hervé Chopin, Paris
Fondation Clément

THE DOCUMENT COLLECTIONS

Since 2005, the Fondation Clément has patiently assembled a collection of documents testifying to the social and economic history of Martinique. The Foundation has thus created, and then disseminated, a large documentary collection containing private archives, picture archives, and a library devoted to the history of the Caribbean which is rich in remarkable works, some dating back to the seventeenth and eighteenth centuries. The Fondation Clément's library unites the collections of Émile Hayot, Jacques Petitjean Roget, Bernard Petitjean Roget, Marcel Hayot, Henri Theuvenin and Georges Glaudon, as well as a contemporary collection which strives to exist as a continuation of the heritage collections created by these erudite bibliophiles. The documentary collections reflect the history, activities and missions of the Fondation Clément. Visits may be arranged exclusively on site and by appointment. Students and researches have privileged access. The Fondation Clément has created an online archive that enables consultation of its catalogs and some digitized documents.

THE PUBLICATIONS

Still with the will of a large spread to the public, the Fondation Clément coedits and supervises the publication of books related to its activities. In 2010, a visit guide: "L'Habitation Clément : du sucre au rhum agricole, deux siècles de patrimoine industriel." was edited with the support of the Direction of Cultural Matters (DCM) in Martinique. The following year, a new edition drew up an exhaustive inventory of the Heritage of the towns from Martinique, initially published in 1998, followed in 2013 by a "Guide des musées et lieux historiques de la Martinique" and in 2014 by a photography book entitled "101 monuments historiques Martinique", produced in partnership with the DCM Martinique to commemorate the 1913 law about historical monuments. In 2016, the Fondation Clément launched the edition of the first five volumes of the collection "Parcours du patrimoine" which cover 12 towns in partnership with the DCM Martinique, "Patrimoine des Communes de la Guyane" which lists for the first time the treasures of the guyanese territory.

THE FONDATION CLÉMENT IN THE HEART OF THE HABITATION CLÉMENT, CLASSIFIED AS A HISTORIC MONUMENT

In the French West Indies, the word, habitation, stands for an economic and social combination gathering an agricultural domain, some domestic and industrial buildings, production machinery and plantations.

The first written tracks testifying the existence of Habitation Clément date back from the 18th century, a time when several small properties coexisted on the same territory. After a fusion, the following century, these different entities led to the birth of the Habitation Acajou, the former name of the Habitation Clément. From 1887, and for a century, the history of this Habitation is mixed with the one of the Clément family. Three generations will follow each other within the domain, rhymed by the culture of sugar cane, of the distillation and the preparation of rum. The history of Habitation Clément is the proof, still today, of all the big events which are a turning point in the history of Martinique, especially the industrial revolution and the abolition of slavery. But neither the technological change nor the sociological turmoil nor even the bankruptcy of some of its former owners stopped its fate: the Habitation Clément kept its agricultural and industrial function, showing therefore an economic continuity linked to sugar cane for more than 250 years.

For the last decades, this site progressively widened its horizon by opening to the public or by welcoming prestigious guests such as Presidents Bush and Mitterrand. But beyond these events, it managed to save its identity and remain faithful to its memory, being the witness of a past which was like every where in Martinique, made of great things and poor things and which today, gathers Martiniquans around art and culture.

The years 1970 and 1980 are struck by a crisis which leads many distilleries in Martinique to reorganize. Some of them close down whereas others gather together. Clément brand enjoys an important reputation but it just went through difficult times and has to make big investments in order to ensure its durability. Charles Clément died March 16, 1973 in this house of the Acajou area where he always lived.



Habitation Clément
© Henri Salomon |
Habitation Clément

In 1986, the domain of the Acajou and the brand Clément were bought by Yves and Bernard Hayot, two entrepreneurs from Le François. The development of Rhum Clément is now ensured thanks to the support of Bernard Hayot Group (GBH). The domain is on a site of 160 hectares and is dominated by the old creole house. The place which is indeed picturesque attracts only a few curious people. In a quite crazy challenge then, Bernard Hayot decides to have a bet on this site full with history and transforms it, due to his passion, patience and perseverance into a unique place combining industrial production, tourism and culture. The making of this project lasted more than 20 years of efforts. The domain is called Habitation Clément, a tribute to the family who gave it a reputation for excellence for a century. Improvement and renovation works of the traditional house and the other domestic buildings are soon started. The gardens are widened and a new park is created at the beginning of the 1990s. The rum activity continues to develop. The crushing and distillation are transferred to a new production site, a few kilometers away from the Habitation and several spirits storehouses are built on the site. The efforts accomplished over the whole domain allow an opening

to the public giving the visitors the opportunity to discover this bicentennial heritage along with the rum industry. Success is great and this cultural tourism becomes the second activity of the company. The restoration and highlight works of the domain hastened whereas an international event was coming up. March 14, 1991 President François Mitterrand met George Bush during a Franco-American summit organized after the Gulf War. The two presidents have a discussion in the park of the Habitation before having lunch in the main house. A few months later, this house and its outbuildings are registered to the added inventory of historical monuments before being classified in 1996 by the Ministry of Culture which then tops off the efforts of restoration and enhancement.

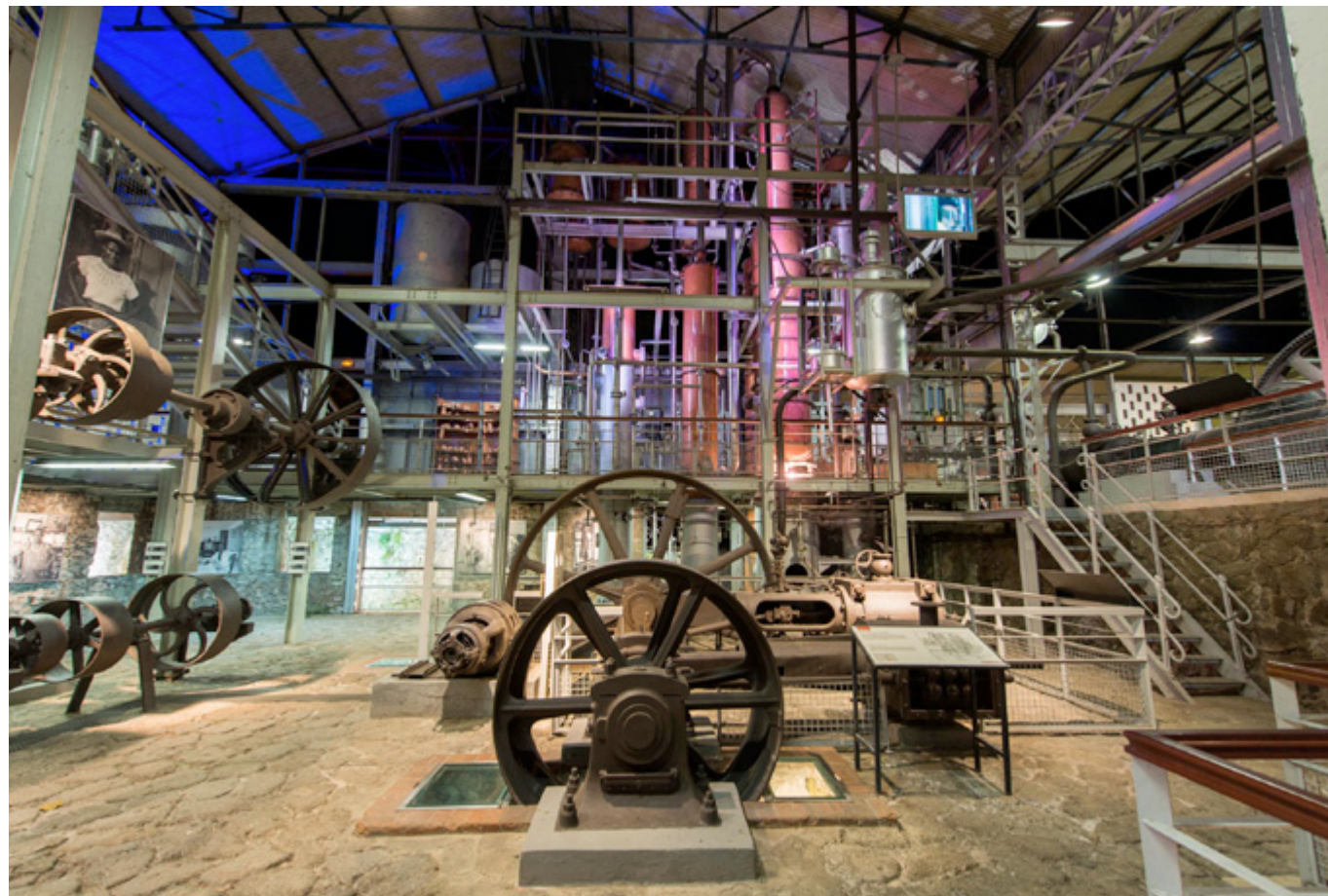
A memory and history site, the Habitation Clément is and will also be a patrimonial site known for discoveries and meetings, production and creation.



Habitation Clément
Back of the main house
© Henri Salomon | Habitation Clément



Habitation Clément – Animals mill
© Henri Salomon | Habitation Clément



Habitation Clément – Former distillery
© Henri Salomon | Habitation Clément



Habitation Clément – Rhum storehouse of ageing
Georges-Louis Clément
© Jean-François Gouait | Habitation Clément

THE BUILDING OF THE FONDATION CLÉMENT

The Habitation Clément is a concentrate of imagination from Martinique. A rum, a large agricultural landscape, a luxurious park, a unique industrial collection, some spirits storehouses and a historical house compose this unique territory. The constructions, from the smallest: the cabins, to the largest ones: the distillery, do with the topography and merge with a landscape full with “monument” trees. Within this complete but fragile collection, a new “part”, the Fondation Clément dedicated to contemporary art-settles down. It has been pre figured for several years in the fermenting room. Under this piece of carpentry from an industrial site, the Caribbean art has found its place.

Today, the Fondation is developing by offering three rooms covering a common space, like petals. If the fermenting room belongs to history, the nave and the “square” room expand it into a contemporary vision. These rooms with simple but strict volumes complete the industrial collection in the main alley of the Habitation. The project uses the materials available on the site: stainless steel, lava rocks and the concrete “mashrabiyyas”. Nevertheless, these historical materials are exploited within a contemporary minimalist architecture, embracing then the topography and the complex curbs of the existing site.

Instead of building a “lifeless” museum, located outside the historical site, the Fondation continues the history, with all the respect due to the past but with the will to embody the expectations and issues of our time. A historical and classified site evolves, the functions are transformed and compete each other but the genius spirit of the place, its spirit and its identity are preserved and highlighted. The three rooms of the Fondation Clément are set to the North of the industrial and historical collection of the Habitation on the former bottling site.

Each has its personality:

The “**fermenting house**” transformed into a museum is a rectangle-shaped room covered with a beautiful piece of old steel carpentry. The “**square room**”, white and **neat**, offers an exhibition venue, sober, minimalist and easily adaptable/modular. The “**nave**”, is thought like an irregular polyhedral, embracing the outlines of lava stone old walls. It's a high room including an 8 meters high and 30 meters long picture rail. Large pieces of work can be exhibited and it's also a space for “**installations**”. Each of these three rooms is each 200 square meter and is built to be used separately or to be associated in a “**museographic itinerary**”. Their white and uncluttered space serve the most diverse scenography and works.



© Jean-François Gouait | Fondation Clément

Over two levels, these rooms are then connected to each other through the hall, the galleries and the low room. Unlike the exhibition rooms, they are open spaces communicating with the garden and some cabins dating back from the historical site, through large window panes. These “picture windows” give an orientation to the place and have the spirit of the Habitation getting inside the Fondation in day light as well as at night. A third level completes the whole with a library of 200 square meter where the collections of documents are kept. This integrated conception can be found in the architecture and outside walls. The question was to fit these new rooms perfectly into the historical collection and to express the contemporary aspect of the site and its museum function.

The **fermenting house**, extended by the scale and a plot settled in the main alley represents the historical attachment of the project.

The “**square**” room is a “solid” which ends the historical alley. It's a pure volume, entirely dressed with a skin made of “fiber concrete” developed like a contemporary answer to “moucharaby” building blocks of the distillery. This skin is designed from a monogram made of the letters H and C which stand for Habitation Clément. By night, this rooms becomes a “lantern”, a place of reference visible from the distillery, the park or the site entrance.

The **nave** has a different role. It is located at the northern entry of the site without being visible from the main alley. Nevertheless, it's the first area people can discover upon arrival in the Habitation; it was built like a perforated and embossed stainless steel polyhedron. This complex mirror absorbs the color of historical buildings and vegetation. But on top of that, it reveals the lights and changing skies from Martinique.

The Fondation then settles reasonably into the imagination of an exceptional historical site. It's a timeless space which continues the long and rich history of the rum plantation.

GBH

Founded in 1960, GBH developed in the France's overseas departments before expanding internationally. The growth of GBH, a Martiniquan family group, was first built on industrial activities in the food, building material, and tyre retreading sectors. Today, the Group has expanded to include two further business areas automobile distribution and mass retail.

GBH is present in Martinique, in Guadeloupe, in Guyana, in Cuba, in Saint-Lucia, en Dominican Republic, in Trinidad and Tobago, in France, in Réunion, in Morocco, in Algeria, in Ghana, in Ivory Coast, in China and in New Caledonia. GBH focuses its activities on three sectors: mass retail (food, do-it-yourself, sport, cosmetic, fast food); automobile retail (concession network, car rental, tyres and accessories); and industrial and diversified activities (production and export of Rhums Clément and J.M).

GBH contributes to the sustainable economic and social development of the territories in which it is established by promoting the social, cultural, heritage and ecological environment.

GBH employ 9 500 collaborators.

www.gbh.fr

BIOGRAPHY OF
BERNARD HAYOT

Bernard Hayot
© Photo Denis Bellegarde

An entrepreneur and Founder of GBH which he has supported and developed in the French overseas territories and internationally since its creation, Bernard Hayot is highly committed to the economic development of Martinique. He also maintains a passion for art, culture and heritage conservation.

Born in 1934 in Martinique, in 1960, Bernard Hayot founded GBH, a tyre retreading company operating in the French Overseas Territories. He has gradually expanded the Group's business to include the food and building material sectors, then mass retail and automobile distribution, while also expanding internationally. Today, GBH is present in 15 territories and has 9,500 employees. Throughout his professional career, Bernard Hayot has been involved with several associations and organisations working on the economic development of Martinique and in 1972 created the Association Martiniquaise pour la Promotion de l'Industrie (AMPI), of which he was Founding Chairman. In 1986, he bought and restored the Habitation Clément, a one-hundred-year-old rum distillery which now welcomes 150,000 visitors every year and in 2005, created the Fondation Clément, which carries out philanthropy programmes for the arts and cultural heritage in Martinique. A trustee of the Université des Antilles et de la Guyane, which became the University of the French West Indies, in partnership with its President he created the University of the French West Indies-GBH Foundation, which works to bring the corporate and academic worlds closer together.

VISUALS AVAILABLE TO THE PRESS

FONDATION CLÉMENT



© Jean-François Gouait | Fondation Clément



© Jean-François Gouait | Fondation Clément



Habitation Clément
Back of the main house
© Henri Salomon | Habitation Clément



Habitation Clément – Animals mill
© Henri Salomon | Habitation Clément



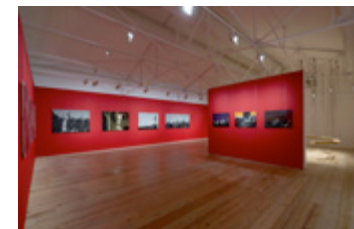
Habitation Clément – Rhum storehouse of ageing
Georges-Louis Clément
© Jean-François Gouait | Habitation Clément



Habitation Clément – Former distillery
© Henri Salomon | Habitation Clément



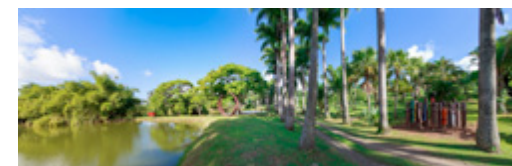
Habitation Clément – Sculptures garden
Thierry Alet, *Blood*, 2011
© Henri Salomon | Fondation Clément



Fondation Clément – The "Cuverie"
Exhibition De lo réal a lo imaginario
© Gérard Germain | Fondation Clément



Fondation Clément – The "Salle Carrée"
Exhibition Ernest Breleur | Le vivant, passage par le féminin
© Gérard Germain | Fondation Clément



Habitation Clément – Sculptures garden
© Jean-François Gouait | Fondation Clément



Fondation Clément – The "Nef"
Exhibition Louis Laouchez | Chemins de mémoire
© Gérard Germain | Fondation Clément



Habitation Clément – Sculptures garden
Jeppe Hein, *Dimensional Mirror*, 2006
© Jean-François Gouait | Fondation Clément



Habitation Clémentc – Sculptures garden
Daniel Buren, *L'Attrape-Soleil*
© Fondation Clément | Jean-François Gouait



Habitation Pécol
© Gérard Germain | Fondation Clément



Habitation La Sucrierie,
© Gérard Germain | Fondation Clément



Fondation Clément library
© Jean-François Gouait | Fondation Clément

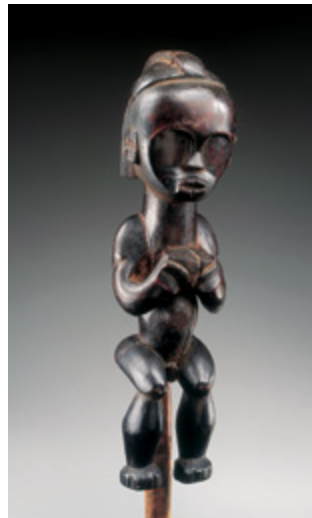


Guadeloupe Heritage
© 2017, Éditions Hervé Chopin, Paris
Fondation Clément

EXHIBITION



Kota/Obamba
Gabon
Reliquary figure
Wood, copper and brass
H.: 56 cm
Collected in July 1922
by Maurice Polidori
Fondation Dapper, Paris
Inv. n° 7560
© Fondation Dapper Archives
Photo Olivier Gallaud.



Fang
Gabon / Cameroon
Reliquary figure (eyema byeri)
Wood and pigments
H. 60 cm
Fondation Dapper, Paris
Inv. n° 2235
© Fondation Dapper Archives
Photo Hughes Dubois



Punu
Gabon
Mask (mukuyi)
wood and pigments
H.: 30 cm
Fondation Dapper, Paris
Inv. n° 0959
© Fondation Dapper Archives
Photo Hughes Dubois.



Tsogho
Gabon
Figure
Wood, brass and pigments
H.: 42 cm
Fondation Dapper, Paris
Inv. n° 0809
© Fondation Dapper Archives
Photo Hughes Dubois.



Kongo/Wili
Republic of the Congo
Statuette
Wood, mirror, iron and pigments
H.: 29 cm
Brought back in 1908
Fondation Dapper, Paris
Inv. n° 2581
© Fondation Dapper Archives
Photo Hughes Dubois.



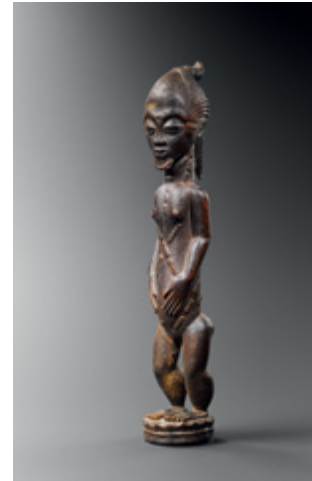
Kuyu
Republic of the Congo
Head
Wood and pigments
H.: 37 cm
Former collection
of Charles Ratton
Fondation Dapper, Paris
Inv. n° 0642
© Fondation Dapper Archives
Photo Hughes Dubois.



Dogon
Mali
Statue (dege dyinge)
Wood, metal and pigments
H.: 66 cm
Former collection of Maurice Nicaud
Fondation Dapper, Paris
Inv. n° 2617
© Fondation Dapper Archives
Photo Hughes Dubois.



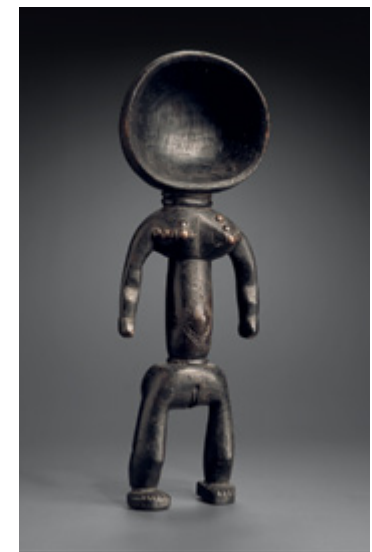
Baule
Ivory Coast
Statue (asie usu)
Wood, glass beads, brass,
vegetable fibers and pigments
H. 37 cm
Fondation Dapper, Paris
Inv. n° 0484
© Archives Fondation Dapper
Photo Hughes Dubois.



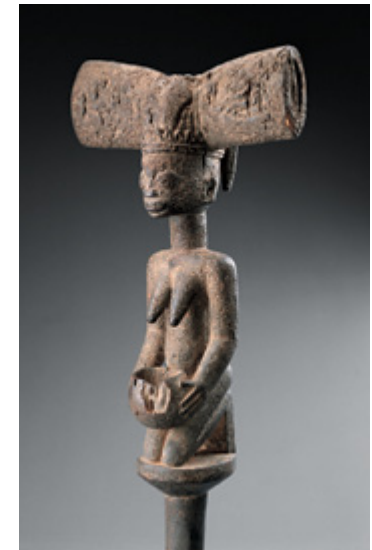
Baule
Ivory Coast
Statuette (blolo bian)
Wood and pigments
H. 45 cm
Fondation Dapper, Paris
Inv. n° 0172
© Fondation Dapper Archives
Stock Photo Hughes Dubois.



Dan
Ivory Coast
Mask (deangle)
Wood and pigments
H.: 24 cm
Former collection of René
Mendès-France
Fondation Dapper, Paris
Inv. n° 4538
© Fondation Dapper Archives
Photo Hughes Dubois.



Dan
Ivory Coast
Spoon
Wood and pigments
H. 42.5 cm
Former collection of Josef Herman
Fondation Dapper, Paris
Inv. n° 3073
© Fondation Dapper Archives
Stock Photo Hughes Dubois.



Yoruba
Nigeria
Dance stick (oshe) Shango
Wood and pigments
H.: 51 cm
Former collection of Charles Ratton
Fondation Dapper, Paris
Inv. n° 0021
© Fondation Dapper Archives
Stock Photo Hughes Dubois.



Akan/Asante
Ghana
Pectoral (akrafokonmu)
Lost-wax-cast gold
D.: 10 cm
Fondation Dapper, Paris
Inv. n° 0230
Fondation Dapper Archives
Stock Photo Hughes Dubois.



Omar Victor Diop
Jean-Baptiste Belley
 "Diaspora" series, 2014
 Photography
 160 x 106 cm
 © Courtesy Magnin-A, Paris.



Ousmane Sow
Toussaint Louverture, 2013
 Mixed media
 H. : 2,80 m
 Private collection
 © Photo Béatrice Soulé/Roger Violet
 © Adagp, Paris 2017.



Malala Andrialavidrazana
Figures 1838, Elemental Atlas, 2015
 Colored ink on Ultra Smooth Hahnemühle
 110 x 138,5 cm
 © Malala Andrialavidrazana
 Courtesy 50 Golborne, London / C-Gallery,
 Milano / Kehrer, Berlin.



Samuel Fosso
The Chief, he who sold Africa to the settlers, 1997
 C-print mounted on aluminum
 128 x 128 cm
 Gervanne and Matthias Leridon Collection
 © 1997, courtesy Jean Marc Patras, Paris.



Chéri Samba
Homage to the ancient creators, 1999
 Acrylic on canvas
 151 x 201 cm
 Gervanne and Matthias Leridon Collection
 © Photo Matthieu Lombard.



Barthélémy Toguo
The Breath of the Offerings, 2010
 Watercolor on paper-mounted canvas
 107 x 89 cm
 © Courtesy Lelong Gallery & Co. Paris,
 Bandjoun Station, Cameroon.
 © Adagp, Paris 2017.



Ouattara Watts
The Woman of Magic Power, 1989
 Diptych
 Mixed media on canvas
 180 x 442 cm
 © Courtesy Galerie Boulakia.



Soly Cissé
The Initiates, 2015
 Acrylic, pastel and collage on Canson paper
 65 x 60 cm
 Private collection
 © Fondation Dapper Archives – Photo Aurélie Leveau
 © Adagp, Paris 2017.



Joana Choumali
Persona I
 From the "Persona, the Social Mask" series,
 2015-2016
 Photography
 100 x 100 cm
 © Joana Choumali.

PRACTICAL INFORMATION AND CONTACTS

Hours

9am to 6:30pm

Access

From the village of François, take the RD 6
two kilometers towards Saint-Esprit.
Entrance on the left.
Admission is free to all exhibitions

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