

IBRAHIM
MAHAMA

The Harvest Season

A Collective Imagining of African Futures with Dorothy Akpene Amenuke, Gideon Appah, James Barnor, Cercle d’Art des Travailleurs de Plantation Congolaise, Courage Dzidula Kpodo & Postbox Ghana, Zohra Opoku, Tjaša Renner, Feda Wardak

Fondation*Cartier*
pour l’art contemporain

visitor’s
guide

The Harvest Season

For his first major exhibition in Paris, Ibrahim Mahama (born in 1987 in Tamale, Ghana) presents works exploring Ghana’s colonial and postcolonial heritage. Since the 2010s, he has been working with archives, collected materials, and everyday objects, using them to create new imaginaries. His work focuses on the period following Ghana’s independence in 1957, with its political, social, and industrial changes. Through his remarkably broad practice, he offers a radical reinterpretation of the ways to preserve and transmit local heritage and expertise.

Designed by Ibrahim Mahama alongside nine artists and collectives with whom he has previously and regularly collaborated, the exhibition *The Harvest Season* resonates with the spirit of the three art centers founded by the artist in Tamale, northern Ghana, since 2019. Designed as spaces for creation and transmission that rely on local participation, these centers have contributed to the emergence of a network of independent cultural institutions across the African continent. The exhibition explores the utopias born during the various African independence movements of the 1950s and 1960s and proposes reactivating their imagined possibilities so as to question potential futures. *The Harvest Season* may be said to evoke the slow but

steady cycle of creation: from the sowing of ideas to the transmission of expertise through to harvesting the fruits of a collective engagement.

The exhibition’s associated artists and collectives share this ambition. Photographer James Barnor, a witness to Ghana’s early years of independence, is a major figure in West African photography. Textile artist Dorothy Akpene Amenuke was the first female professor at the Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi and works primarily with jute. Painter Gideon Appah takes inspiration from Ghana’s visual archives for his dreamlike compositions. Architect Courage Dzidula Kpodo and the Postbox Ghana collective create works that showcase the country’s architectural archives. German-Ghanaian artist Zohra Opoku on the other hand, explores the construction of identity through textiles. The exhibition also features the Congolese collective known as the Cercle d’Art des Travailleurs de Plantation Congolaise (CATPC), which sees art as a tool for economic and political emancipation. Slovenian artist Tjaša Renner examines the links between Ghana and Yugoslavia during the Cold War, whereas Franco-Afghan artist and architect Feda Wardak denounces the consequences of extractivism on agricultural infrastructure.

Welcome!

The Fondation Cartier pour l’art contemporain is a forum for discussion and artistic experimentation that places contemporary art in all its forms, its exhibition, and its accessibility to the public at the core of its institutional mission. Since its founding in 1984 by Alain Dominique Perrin, who was President of Cartier at that time, its activities have promoted collaboration and exchange across artistic disciplines. Built up over the course of its exhibitions, its Collection reflects the multidisciplinary and breadth of the themes it explores through its programming, in resonance with society and contemporary stakes.

The Fondation Cartier carries out its activities and commitments with the desire and ambition to make contemporary art accessible to everyone. Through its program of exhibitions and events, the Fondation Cartier creates pathways between creative spaces and fosters a genuine environment for multicultural exchange.

Its Paris premises located at 2 Place du Palais-Royal in a Haussmannian building constructed in 1855, have been completely reconceived by architect Jean Nouvel. The dynamic architecture he envisioned, consisting of five mobile platforms, allows for fully adjustable spatial configurations and lighting variations, multiplying the possibilities for programming and exhibition-making. The architecture acts as a flexible system serving the institution’s commitments, open to the broad spectrum of visual arts, crafts, performance and science.

Expanding its potential, the Fondation Cartier has turned this unique venue into a space for educational innovation and shared aesthetic experiences, where artists and audiences come together to open up new perspectives on contemporary art and culture.

Guided tours Daily, every half hour, on every floor La visite éclair 15 min Free, no booking required Daily at 1 pm and 5 pm La grande visite 1h30 In English on Wednesdays at 5 pm A complete tour of the exhibition accompanied by our Art Ambassadors. Fridays at 7 pm, except the first Friday of the month La visite insolite 1h to 1h30 A tour led by our Art Ambassadors highlighting a specific theme of their choosing. Every Wednesday and Sunday at 11:30 am La visite architecturale 1h30 In English on the last Wednesday of the month A journey through the building and through time: from Haussmann’s Paris to Jean Nouvel’s architecture.	Every Saturday at 3 pm La visite en famille 1h Ages 6 to 10 A fun intergenerational exploration of the exhibition. Every Saturday at 11:30 am La micro-fabrique 1h Ages 3 to 5 A tour in the form of a micro-workshop within the exhibition spaces. La Manufacture Education & Workshops Every Sunday at 11:30 am L’atelier micro-objet 1h Ages 3 to 5 Younger visitors are invited to develop their artistic expression by trying their hand at some of the fundamental gestures of creation. Every Wednesday and Saturday at 2:30 pm L’atelier mini avant-garde 2h Ages 8 to 12 An artist from the emerging contemporary art scene invites kids to learn about an artistic technique. Every Sunday at 2:30 pm La visite-atelier 2h Ages 6 to 10 Children explore the exhibition and then discover one of the featured techniques during a workshop session.	Every Friday at 7 pm Le cycle entremêlé 2h Adults From basketry and weaving to embroidery, this cycle of workshops allows participants to interweave materials and techniques alongside contemporary artists. Nov. 7 & 8, 2026 Jan. 30 & 31, 2027 Le Joyeux Week-end Ages 3 to 12 A scavenger hunt, musical performances, continuous creative workshops, and other surprises await children and adults over the course of these two exceptional weekends. Jan. 9 & 10, 2027 Teen Teen Teenagers’ Weekend A weekend specially concocted for teenagers: workshops, experiments, and a delicious selection of food options. Galerie Valois Palais-Royal – Musée du Louvre Station, exit 4 In partnership with the RATP Oct. 19, 2026 → March 2027 Exhibition James Barnor	Souvent Membership. The Fondation Cartier anytime you want. Exhibitions, performing arts, cinema, guided tours, workshops, talks: with the Souvent membership, enjoy the Fondation Cartier’s rich and varied program throughout the year. Souvent unique € 30 Souvent +1 € 50 Souvent –30 € 20 Souvent Membership benefits: — Unlimited, priority access to exhibitions — Free admission for guided tours and one workshop offered per exhibition cycle, upon reservation — Bookshop discounts — Early access to ticket sales and certain events — Exclusive benefits and invitations from various cultural partners
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- 1 Ibrahim Mahama
- 2 Feda Wardak
- 3 Gideon Appah

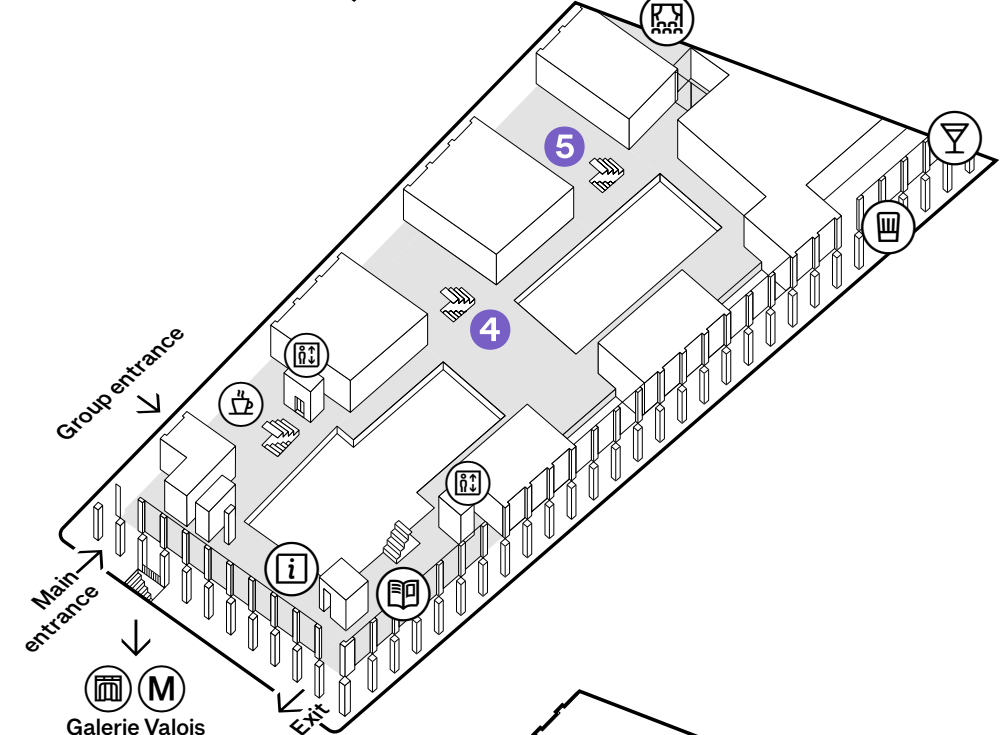
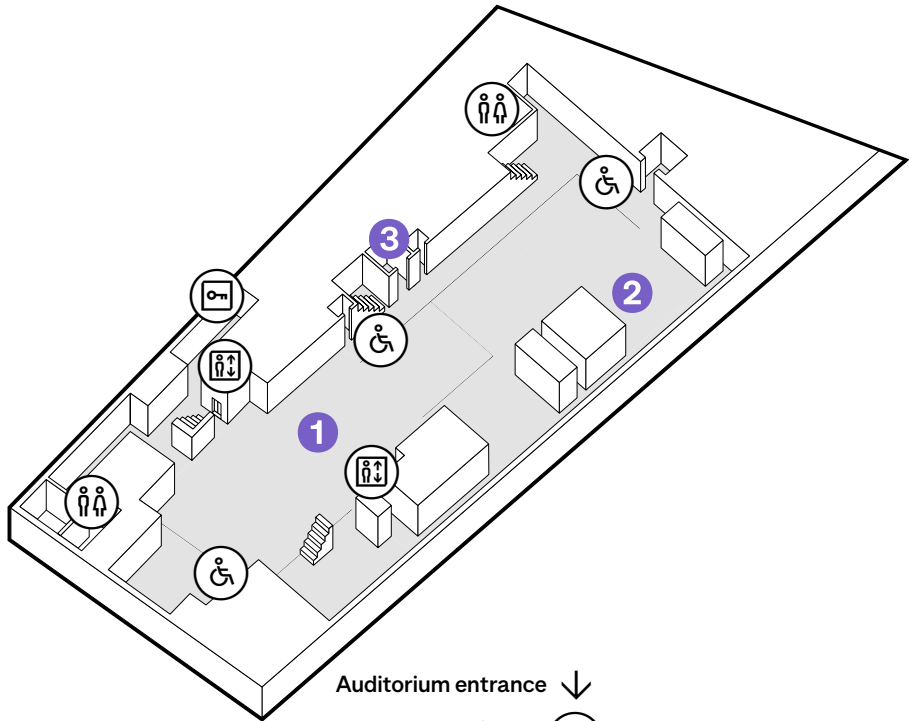
- 🦿 Lifts for visitors with reduced mobility
- 🔒 Lockers
- 🚻 Toilets
- 🚪 Elevators

- 4 Zohra Opoku
- 5 Gideon Appah

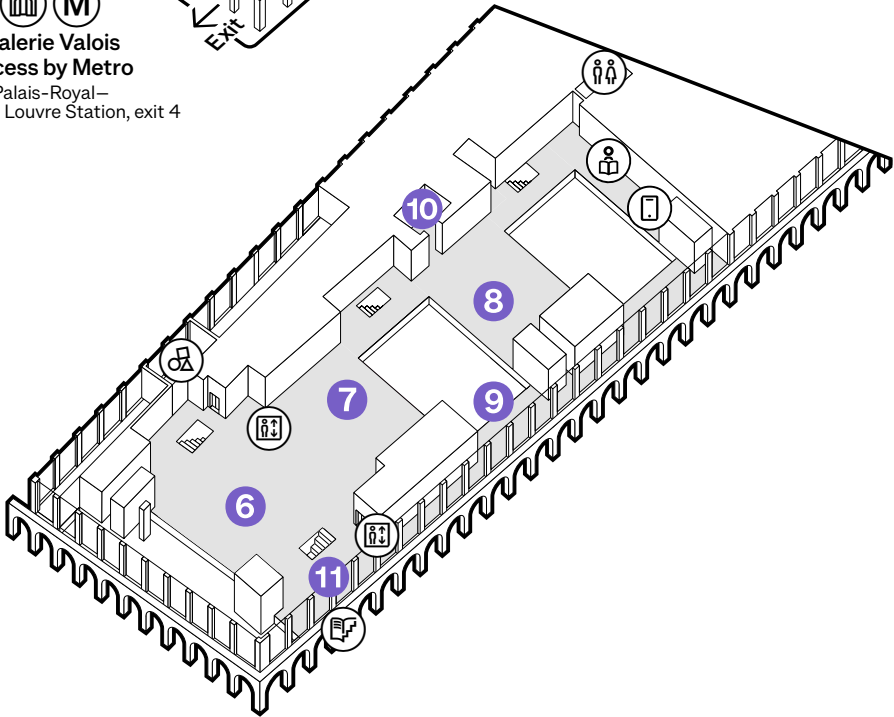
- ☕ Coffee Corner
- 📖 Bookshop
- 🎪 Auditorium
- 📄 Infos & Membership
- 🚪 Elevators
- 🍷 Bar Utopic
- 🍽 Restaurant
- 👤 Anne-Sophie Pic Paris

- 6 Cercle d'Art des Travailleurs de Plantation Congolaise
- 7 James Barnor
- 8 Courage Dzidula Kpodo & Postbox Ghana
- 9 Dorothy Akpene Amenuke
- 10 Tjaša Renner
- 11 Ibrahim Mahama

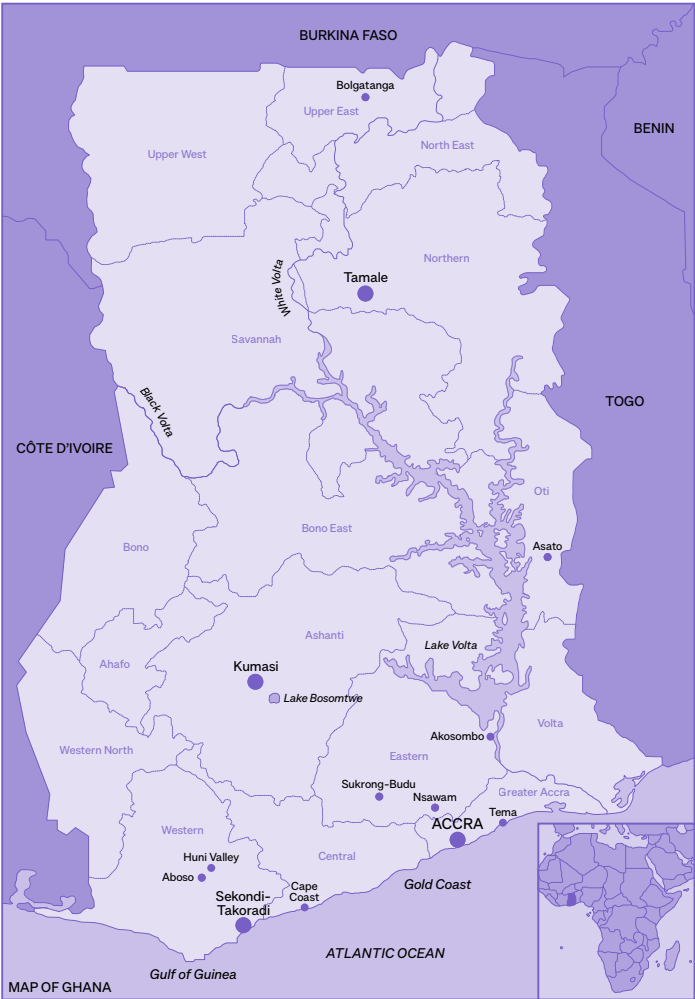
- 🚻 Toilets
- 📖 Reading space
- 🎪 La Manufacture Education & Workshops
- 🚪 Elevators
- 📖 Mezzanine
- 📱 Digital experience



Galerie Valois
access by Metro
Palais-Royal –
Musée du Louvre Station, exit 4



Geographical landmarks



Timeline

15th-18th centuries

Several European nations (primarily Portugal, Denmark, and the Netherlands) establish trading posts and forts in what is now Ghana. At this time, the region is one of the main departure points for the transatlantic slave trade to the Americas.

1821-1957

The Gold Coast is established as a colonial territory and placed under British control. The latter gain the upper hand over the other European nations present on the African continent. They stabilize their colonial territory and establish a new capital in Accra in 1877.

1824-1901

The Anglo-Ashanti wars see the British imperial forces fight against the Asante Empire, the dominant power in the region, for control of the coastal areas. In 1874, the city of Kumasi is sacked, resulting in the pillaging of countless artworks, many of

which are now housed in Europe. Following the war, the Asante Empire becomes a part of the Gold Coast colony.

Late 19th-early 20th century

Pan-Africanism is born. This is a philosophy of unity amongst the peoples of Africa and their diasporas around the world, based on a shared project of emancipation from colonialism, independence, and progress. Initially championed across the Atlantic by figures like W.E.B. Du Bois, Pan-Africanism inspires many African independence movements, particularly the first president of Ghana, Kwame Nkrumah.

1920s

Highlife music emerges in Ghana, blending African rhythms, European influences, and jazz. Very popular in West Africa from the 1950s onwards, it undergoes further developments in the 1970s under the influence of musicians like Ebo Taylor and Fela Kuti.

1940s-1950s

Tropical Modernism architectural movement is born from the adaptation of European Modernism to tropical climates (natural ventilation, protection from the sun, use of local materials, etc.). Initially championed by British architects and later by their Ghanaian counterparts, Tropical Modernism plays a key role at the time of Ghana's independence and becomes an emblem of African Modernism.

1952

The Kumasi College of Technology is founded. In 1961, it changes name to the Kwame Nkrumah University of Science and Technology (KNUST).

6 March 1957

The Gold Coast gains independence and is renamed "Ghana" by then Prime Minister Kwame Nkrumah. Ghana is the first country in sub-Saharan Africa to achieve independence. He pursues Pan-African policies, promotes industrialization, and

invests in education and culture. However, authoritarianism intensifies with control of the press, the marginalization of the opposition, and the creation of a single-party state in 1964.

24 February 1966

A military coup in Ghana overthrows President Kwame Nkrumah while he is visiting China, amidst an economic crisis. He seeks refuge in Guinea under Sékou Touré. This military coup is the beginning of a period of major political instability, with a succession of military governments.

1966, 1969, 1977

The Pan-African festivals of Dakar (Festival mondial des arts nègres, 1966), Algiers (Panaf, 1969) and Lagos (FESTAC, 1977) unite artists, thinkers, and activists from Africa and its diaspora, from all over the world. Exhibitions, performances, concerts, and intellectual gatherings take place, affirming the emergence of a cultural Pan-Africanism.