

exhibition

10.22.2026 → 02.28.2027

IBRAHIM MAHAMAMA

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 Rener, Feda Wardak

Fondation *Cartier*
pour l'art contemporain

press
kit

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Ibrahim Mahama, *The Harvest Season*

October 22, 2026 → February 28, 2027



Ibrahim Mahama, digital preparatory drawing for the *Things Fall Apart* installation, 2024 © Ibrahim Mahama

“It is in the past that we can excavate the potential of the future. The future isn’t something that just ‘exists’ somewhere, it also lives in our past memories, in the form of unrealized futures.”

Ibrahim Mahama

In fall 2026, the Fondation Cartier pour l’art contemporain is proud to present *The Harvest Season*, an exhibition on an unprecedented scale in France of Ghanaian artist Ibrahim Mahama, alongside nine associate artists and collectives: Dorothy Akpene Amenuke, Gideon Appah, James Barnor, the Cercle d’Art des Travailleurs de Plantation Congolaise (CATPC), Courage Dzidula Kpodo, Zohra Opoku, Postbox Ghana, Tjaša Renner and Feda Wardak.



Ibrahim Mahama, *Parliament of Ghosts*, 2025, wooden Ashanti stools, Red Clay, Tamale. © Ibrahim Mahama. Photo © Ernest Sackitey, courtesy Red Clay

For the Fondation Cartier, Ibrahim Mahama has imagined a living entity in resonance with the art centers he has founded in Tamale, northern Ghana. Together with the associate artists, he occupies the entire new space of the Fondation Cartier, with site-specific works, along with new versions of a selection of his iconic installations.

Since its creation, the Fondation Cartier has emerged as a place of dialogue, experimentation, and artistic exploration, open to emerging hubs of contemporary creation and the voices that comprise them. In the 1990s, it played a pioneering role in the presentation of artists from the African continent, such as Seydou Keita, Bodys Isek Kingelez, Malick Sidibé, J. D. 'Okhai Ojeikere, and Chéri Samba. Following in these footsteps, *The Harvest Season* is Ibrahim Mahama's first major exhibition in Paris, for which he has invited nine artists and collectives to join him.

Ibrahim Mahama (b. 1987 in Tamale, Ghana) has gained international recognition with installations made from collected materials, archives, and fragments of industrial heritage, which he reactivates to shape new imaginaries. Since the 2010s, he has developed a body

of work that explores Ghana's colonial and postcolonial legacies. Drawing on his country's industrial and commercial history, he explores the circulation of goods, the transmission of craftsmanship and the preservation of heritage. His work also highlights political, social, and economic continuities and ruptures, with particular attention paid to infrastructure, traces of the past, and collective dynamics.

Conceived by Ibrahim Mahama with nine artists and collectives, all of whom have long-standing ties to him through collaborations, research, or exchanges, *The Harvest Season* is a natural continuation of such an approach. It references the three art centers established by the artist in Tamale, northern Ghana, from 2019 onward. Designed as spaces for creation and transmission, while being rooted in the local environment, these centers have contributed to the emergence of a network of independent cultural institutions on the African continent, where pedagogy plays a central role.

Ibrahim Mahama's centers engage in dialogue with other such initiatives across Africa. These include

doual'art in Douala, Cameroon, founded in 1991 by Marilyn Douala Bell and Didier Schaub, which is considered a pioneer in the domain; the Centre for Contemporary Art Lagos (CCA) in Nigeria, opened in 2007 by Bisi Silva, RAW Material Company in Dakar, founded in 2008 by Koyo Kouoh, and more recently the Nairobi Contemporary Art Institute (NCAI) in Kenya, which was inaugurated in 2020 by Anglo-Kenyan artist Michael Armitage. All of these institutions have, each in their own way, invented new, sustainable models that engage and resonate with their environment. Echoing these initiatives, the exhibition takes an interest in the political, cultural, and social utopias formulated at the time of African independence in the 1950s and 1960s and seeks to reactivate these visions in order to question possible futures.

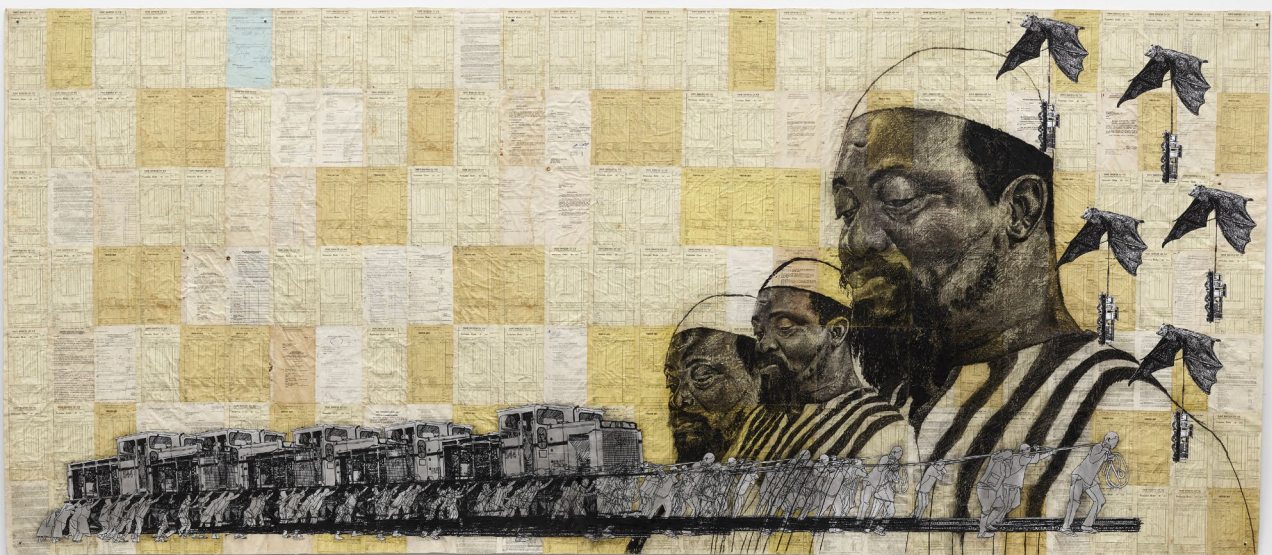
For the exhibition, Ibrahim Mahama is presenting new works specifically designed for the space, as well as new versions of a selection of his most iconic installations, including *Parliament of Ghosts*. This installation, which takes the form of a parliamentary chamber, is made from traditional Asante wooden stools on which visitors are invited to sit. The work reflects Ibrahim Mahama's collective and living practice that shapes the present by creating spaces of life and potential from ancient materials. Emptied of its representatives, this "ghost" parliament acts as

a metaphor for a failed democracy, an allusion to the 1966 coup in Ghana and the dissolution of the government.

Over the course of the exhibition, *Parliament of Ghosts* will also be used as a circular stage, hosting a program of live music, performances, talks, and discussions. It will also be the setting for a series of masterclasses and lectures in collaboration with art schools.

Ibrahim Mahama will also present a monumental architectural installation designed specifically for the Fondation Cartier building, entitled *Things Fall Apart*. This is a reconstruction of a former Ghanaian glass bottle factory, made using the original materials. Opened in 1966 in the southwest of the country, this factory was among the last major decentralization projects of the country's first president, Kwame Nkrumah, before his fall from power. By acquiring this abandoned factory and dismantling it so that it could be relocated to Tamale, Ibrahim Mahama reactivates it as an artwork and a place of learning, transferring Ghana's industrial heritage to a narrative of the future.

Finally, for *The Harvest Season*, the artist will create a textile installation for the arcades on the facade of the Fondation Cartier that will be visible from the Place du Palais-Royal.



Ibrahim Mahama, *Ghana Mann Papapaaaa*, 2023–24, charcoal drawing on archival papers, 215 × 497 cm. © Ibrahim Mahama. Photo © White Cube (Theo Christelis)

Ibrahim Mahama



Ibrahim Mahama's portrait. © Christian Cassiel / Barbican Centre

Born in 1987 in Tamale, Ghana, Ibrahim Mahama creates works from collected materials, archives, and fragments of Ghana's industrial heritage. Jute, emblematic of his work, is used here as a scenographic element in the exhibition. His textile works are made from jute sacks once used to transport cocoa and charcoal. These recovered materials preserve the traces of a history marked by manual labor and international economic exchange.

From 2007 onwards, he studied at the Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana, an important artistic and intellectual hub in West Africa, where several artists in this exhibition studied. It was here that Ibrahim Mahama developed his unique practice of collecting and assembling raw materials, giving rise to monumental installations that unfold in public spaces and question the memory of his country.

His work also engages with the legacy of Ghana's first president, Kwame Nkrumah, and the ambitions of the post-independence period (1957–1966).

Sixty years after the coup of February 24, 1966, which extinguished some of this momentum, the artist revisits the narratives, ruins, and infrastructures to explore unfulfilled promises and give rise to new forms. It is in this spirit that he founded the Savannah Centre for Contemporary Art (2019), Red Clay (2020), and Nkrumah Voli-ni (2022) in Tamale, a rural region in northern Ghana. These three art centers are dedicated to creation, heritage preservation, and the transmission of expertise to younger generations.

Parliament of Ghosts

Parliament of Ghosts takes the form of a parliamentary chamber where visitors are invited to sit. The installation is emblematic of the work Ibrahim Mahama carries out in Ghana, in that it shapes the present by creating spaces of life and potential from old materials. Emptied of its representatives, this “ghost” parliament is a metaphor for a failed democracy, a reference to the coup of 1966 and the dissolution of the Ghanaian government. Here, the artist invents a politics based on absence and potential that calls forth the ghosts of institutions that failed or never even existed. He takes inspiration from the concept of a “parliament of forms” developed by the Nigerian curator Okwui Enwezor (1963–2019) to refer to installations where memory, history, and collective action come together.



Ibrahim Mahama, *Parliament of Ghosts*, 2023, hay, Red Clay, Tamale.
© Ibrahim Mahama. Photo © Ernest Sackitey,

This version of *Parliament of Ghosts*, created specifically for the Fondation Cartier, brings together Ashanti stools exchanged or bought by the artist in Ghana. Symbols of the Ashanti Kingdom, a population from central Ghana, these stools evoke the campaigns of colonial spoliation that occurred during the wars fought between the Ashanti Kingdom and the British Empire from 1824 to 1901.

This work has been exhibited in different forms or configurations since 2019 and today is displayed permanently in Ibrahim Mahama's Red Clay art center in Tamale. A program of debates, performances, and workshops, in resonance with the work's participative dimension, has been scheduled for the duration of the exhibition in Paris.

Things Fall Apart

Things Fall Apart is an architectural installation based around the reconstruction of a former glass bottle factory, located in Aboso, southwestern Ghana. Opened in 1966, this factory was one of the last great projects initiated by Ghana's first president Kwame Nkrumah, before his fall from power that same year.

After decades of restructuring attempts and privatization, the factory was abandoned. The site was purchased by Ibrahim Mahama in 2024. It was dismantled and the materials (metal structural elements, molds, bottles, and fragments of glass) were transported to Red Clay, Tamale. By reactivating the factory in the form of an artwork that makes use of the original materials, the artist succeeds in placing Ghana's industrial heritage within a narrative focused on the future. Through this transformation, Ibrahim Mahama develops an aesthetic of the "active ruin" through which he refuses a nostalgia for what once was and privileges instead a kind of reinvention.

Named after the novel *Things Fall Apart* (1958) by Nigerian writer Chinua Achebe, this project is part of a wider reflection on the ways in which a young generation of artists can reappropriate a political and cultural history of which only ruins remain. Inspired by postcolonial thinkers like Kwame Anthony Appiah, Achille Mbembe, and Felwine Sarr, Ibrahim Mahama makes memory a lever for reconstruction where renewal takes precedence over sentimentality for the period of independence.



Red Clay, Tamale, 2025. Photo © Ernest Sackitey, courtesy Red Clay.

Associate artists and collectives

James Barnor

James Barnor's work (b. 1929, Ghana) spans over seven decades, crosses continents and encompasses a range of photographic genres, from studio portraiture to outdoor photography, with a constantly renewed energy and perspective on the world. Considered a pioneer of African photography, he founded the Ever Young studio in Accra in 1953, a key place for Ghanaian society on the road to independence, as well as a meeting place and social hub for young people.



James Barnor, *AGIP Calendar of 1974, 1973*, Accra, Chromogenic print, 44 × 44 cm. © James Barnor, courtesy galerie Clémentine de la Féronnière

In 1959, after documenting the independence of Ghana, James Barnor moved to London to improve his technical skills. There, he captured the vibrant energy of the capital in the 1960s and the experiences of the African diaspora in the UK. In the late 1960s, he returned to Ghana to open the country's first color photography laboratory, documenting the nation's industrial and social transformations in the 1970s. Now ninety-seven years old, James Barnor lives in London, where he devotes his time to the organization of his photographic archives. Like Ibrahim Mahama, he has a similar desire to pass on Ghanaian cultural

and industrial heritage to younger generations. This ambition was made a reality in 2024 when the two artists came together around a project in Tamale. This was documented in a film and large-format Polaroids, which are exhibited here for the first time.

Dorothy Akpene Amenuke

Born in 1968 in Ghana, Dorothy Akpene Amenuke lives and works in Kumasi, where she has been teaching at the Kwame Nkrumah University of Science and Technology (KNUST) since 2009. She was the first female professor at the Department of Painting and Sculpture. Driven by a commitment to the community centered on care, sharing, and transmission, she involves family members, students, and peers in the conception and creation of her artworks. This collaborative approach has influenced her students' practice, including Ibrahim Mahama, who studied under her in 2013-2014.



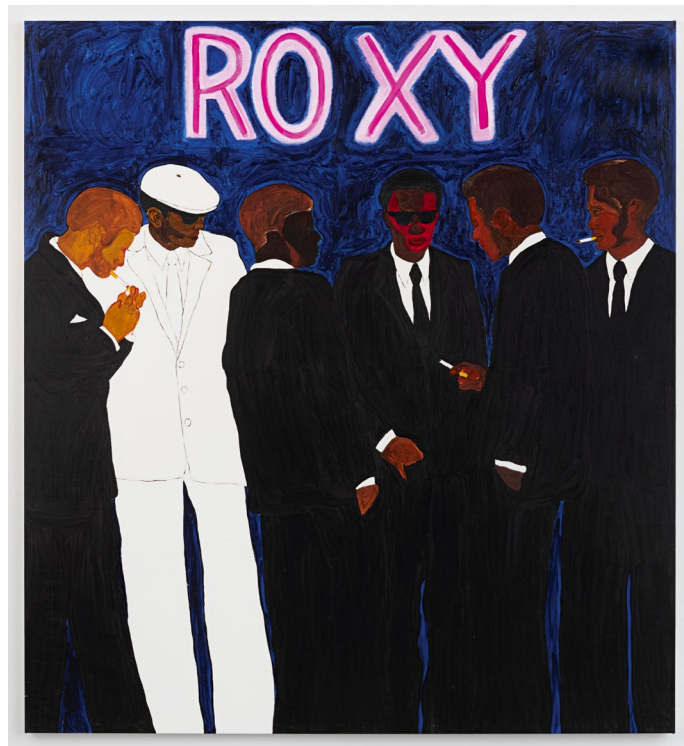
Dorothy Akpene Amenuke, *How Far How Near*, 2012, jute sack, jute ropes, cotton yarns, woven kente, printed fabrics, parchment, wool, cut pieces of Saint Louis cubed sugar box, and broken mirrors, 520 × 210 × 10 cm. © Dorothy Akpene Amenuke. Collection Stedelijk Museum, Amsterdam

Since the 1990s, Dorothy A. Amenuke's work can be said to represent a break from the academic heritage she received and to offer a renewal of the structural vocabulary. Drawing inspiration from the materials of her everyday environment—patchwork blankets, pandanus mats, plastic bags—she sees textiles as a sculptural material in their own right, which she shapes like clay or wood. She also experiments with scale so that her textile installations unfold in space, investing and transforming architecture and the natural landscape alike.

Gideon Appah

Born in 1987 in Accra, Ghana, Gideon Appah studied painting at the Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi between 2008 and 2012, at the same time as Ibrahim Mahama. He has developed a pictorial body of work characterized by its palette of tawny colors and conveying both personal memories and a sometimes-romanticized nostalgia for the period of Ghanaian independence. Faithful to the Akan principle of *Sankofa*, prevalent in West Africa, which encourages looking to the past to build the future, he takes inspiration from his childhood dreams and daily life in canvases inhabited by his loved ones.

From 2020 onward, however, he began to introduce fictional figures into his paintings, finding models and inspiration in newspapers from the 1950s to the 1980s, attesting to popular culture, cinema, the cultural life of Accra, and increasingly, daytime leisure activities, especially those related to the beach.



Gideon Appah, *Roxy 2*, 2020–21, oil and acrylic on canvas, 218 × 198 cm. Private collection. © Gideon Appah. Courtesy the artist and Mitchell-Innes & Nash, New York

Influenced by renowned American portrait painters (from Charles White to Noah Davis or Bob Thompson), the landscapes and imaginary scenes in Gideon Appah's work vacillate between dream and utopia. Detached from reality without ever denying it, they are not a literal representation of Ghana but neither do they completely distance themselves from it.

Courage Dzidula Kpodo

Born in 1999 in Accra, Ghana, Courage Dzidula Kpodo is an architect and artist. He studied at the Department of Architecture at the Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana, where he met Ibrahim Mahama, and at the Massachusetts Institute of Technology (MIT) in the United States.

In his practice, Courage D. Kpodo takes on the role of an archeologist of 20th-century material heritage, particularly of the architectural movement known as Tropical Modernism, which developed in West Africa following independence and then evolved thanks to local architects who adapted Modernist principles to the tropical context. Courage D. Kpodo has fashioned a critical reflection around this movement.

For the creation of the installation known as *Our Early Plans*, the artist dismantled a cocoa farmer's house built from laterite—a type of red earth characteristic of Ghanaian soils—in the rainforest north of Accra. This house attests to an agricultural and architectural model that transformed the country. Passed down from generation to generation and restored over the decades, it was gradually abandoned in the 1980s. Here, Courage D. Kpodo takes a step away from the monumental buildings traditionally depicted in archives, heritage restoration policies, and architectural education to celebrate vernacular architecture.



Cocoa farmer's laterite house, Gyampo, Sukrong-Budu, Ghana, 2025. © Courage Dzidula Kpodo. Photo © Divine Kpodo

Postbox Ghana

In 2021, Manuela Nebuloni (b. 1986 in Milan, Italy) created the collective known as Postbox Ghana. Its purpose is to constitute an archive of the history of architecture in West Africa through a collection of postcards and stamps from the 1950s to the 1980s depicting Ghana's buildings and cityscapes. She has since been joined by Courage Dzidula Kpodo (b. 1999 in Kumasi, Ghana) and artist Nana Ofosu Adjei (b. 1993 in Accra, Ghana). Recognizing the lack of accessible visual references to African architectural history, whether on social media or in archival databases, Postbox Ghana aims to preserve and transmit this history through images. These archives contribute to the creation of a visual record of modern Ghana.

The installation entitled *Stills from a moving past* brings together one hundred postcards showing remarkable Modernist buildings and bearing witness to their transformation over time. Some have shaped the image of a post-independent Ghana, notably through the distribution of such postcards.



Queen Elizabeth II Hall, KNUST, Kumasi, c. 1970. Postcard. Archives de Manuela Nebuloni (Postbox Ghana). Photo © Ghana Information Services

Produced in 2023 with Courage D. Kpodo, the film *The Beautiful Ones Always Were* furthers this reflection by juxtaposing a selection of postcards of buildings constructed during the period of independence and Modernist experimentation. In a sequence shot at Nkrumah Voli-ni in Tamale,

a former grain silo built shortly before the fall of Nkrumah and purchased in 2021 by Ibrahim Mahama to be converted into an art center, Courage D. Kpodo and Postbox Ghana film the deterioration of the postcards in the humidity and darkness of the silo, momentarily transformed into a darkroom.

Zohra Opoku

Born in 1976 in the former German Democratic Republic (GDR), Zohra Opoku is a German-Ghanaian artist. Her work examines how political, historical, cultural, and social contexts influence the construction of individual identities.

The artist's parents met in 1975 at a university near Leipzig, in East Germany, as part of a student exchange program implemented by Kwame Nkrumah, the president of the newly independent Ghana, with non-aligned countries and those in the communist bloc. A few months after Zohra Opoku's birth, her father returned to Ghana, and she was raised by her maternal family.

At the age of twenty-seven, in 2003, she met her father for the first and only time. He was now the chief of the Ghanaian village of Asato. Because of his status, their meeting was highly codified. Zohra Opoku needed to undergo a purification ritual and wear royal attire in order to meet him.

In her artistic work, Zohra Opoku reinterprets beads, ceremonial fabrics, and photographs inherited from her father. She screenprints these photographs onto antique fabrics before embroidering and assembling them. In 2011, she moved to Accra, where she became acquainted with Ibrahim Mahama. The latter invited her to use his studio, and they have collaborated on several exhibitions.



Zohra Opoku, « I have opened the doors of truth. I have passed the waters of heaven. I have raised up a ladder to heaven among the gods. I am one who is with you. » [Extract from Chapter 149 in *An Ancient Egyptian Book of the Dead: The Papyrus of Sobekmose*], 2023, série *The Myths of Eternal Life*, screenprint on handstitched and dyed vintage linen, hand embroidery, 266 × 312 cm. © Zohra Opoku. Photo © Aurélien Mole, courtesy the artist and Mariane Ibrahim

Cercle d'Art des Travailleurs de Plantation Congolaise (CATPC)

Established in 2014 in Lusanga, in the Democratic Republic of the Congo (DRC), by environmental activist René Ngongo with the support of Dutch artist Renzo Martens, the Cercle d'Art des Travailleurs de Plantation Congolaise or CATPC (Art Circle of Congolese Plantation Workers) is a cooperative and collective of artists and agricultural workers from palm oil and cocoa plantations.

Comprising twenty-three members, the collective creates works—sculpture, embroidery, and video—using local materials like clay, cocoa, and palm oil, products that are all inextricably linked to the region's farming and colonial history. The sale of these works allows them to finance the gradual reacquisition of farmland that was confiscated in the early 20th century by Lever Brothers (which became Unilever in 1929) to create the plantations managed by the Belgian Congo Oil Mills.

The CATPC has since acquired 400 hectares and is in the process of developing an inclusive “post-plantation” project. Belonging to the workers, this land has been transformed into a “sacred forest” based on the principles of regenerative agriculture that aim to ensure food security. In 2022, with the support of Ibrahim Mahama, the CATPC founded the Luyalu School in Lusanga, DRC, working towards the decolonization of the plantation through education. The initiative also extends to advocating for the restitution of historical works created locally by previous generations and taken from their original environment.



CATPC, Ibrahim Mahama, 2024, *Combattants de la résistance*, series, cotton thread embroidery on raffia, 60.5 × 46 cm. © Ced'Art Tamasala, Plamedi Makongote, Matthieu Kasiama, CATPC Photo © Ladislav Zajac, courtesy the artists and KOW, Berlin

Tjaša Renner

Born in 1986 in the former Yugoslavia, Tjaša Renner moved to Ghana in 2013, settling in a village on the shores of Lake Bosumtwi, before moving to the capital Accra in 2016. Her work explores how personal narratives and political legacies can intertwine, opening up spaces for collective and transnational reflection.

In 2022, she created a miniature gallery in a shoebox outside her studio in a working-class neighborhood of Accra, offering passersby and locals a program of exhibitions on a small-scale format.

In 2023, she participated in the Ljubljana Biennial of Graphic Arts in Slovenia, curated by Ibrahim Mahama, where she presented the installation known as *Place We Call Home* (2023). The work examines the relationship between Ghana and the former Yugoslavia through the reconstruction of the living room of Metoda Appiah, a Slovenian woman living in Accra.

In the installation *Between Arrival and Belonging* (2026), Tjaša Renner brings together documents and photographs dating from the 1960s and 1970s, showcasing the political and emotional migrations that marked the history of the non-aligned countries. This movement was founded in 1961 in Belgrade by Presidents Tito (Yugoslavia), Nehru (India), and Nkrumah (Ghana) to offer an alternative to the two Cold War blocs (cf. the timeline on display in the documentation space).



Tjaša Renner, *Place We Call Home*, 2023, traditional Yugoslavian handprinted wall patterns, vintage furniture and objects, painting (2022, mixed media on canvas, 170 × 140 cm), and sound, variable dimensions © Tjaša Renner. Photo © Urška Boljkovac

Feda Wardak

Born in 1991 in Peshawar, Pakistan, Franco-Afghan architect and artist Feda Wardak examines the effects of extractivism and imperialist legacies on inhabited environments. Since 2012, he has explored the effects of armed conflict on traditional water management systems in rural areas such as Jaghatu, eastern Afghanistan. Devastated by decades of war—from the Soviet invasion between 1979 and 1989 to the NATO and US interventions after 2001, and the return of the Taliban in 2021—the hydraulic infrastructure and transmission of irrigation-related knowledge have been profoundly affected.

In these territories where water governs both planting times and social organization, Feda Wardak has given himself the objective of collectively repairing karez, millennia-old underground irrigation networks damaged by American drone strikes. This commitment is also expressed through his artworks, like the *Chercheurs d'eau* [Water Seekers] series begun in 2024. In the face of American aerial surveillance and the vestiges of 20th-century violence, Feda Wardak's work bears witness to a different temporality, that of the underground where a form of peasant resistance is organized, repairing these waterways.



Feda Wardak, *De terre nous sommes, à la terre nous retournons, et de la terre nous reviendrons*, Jaghatu district, Wardak province, Afghanistan, 2026, video
© Feda Wardak

Like Ibrahim Mahama, whom he met at the Chicago Architecture Biennial (2023) and the Lagos Art Biennial (2024), Feda Wardak sees architecture as a tool that is political and collective alike, using visual, choreographic, cinematic, and sound forms to engage in repair, preservation, and the duty of remembrance.

The Harvest Season suggests the gentle cycle of creation: from the sowing of ideas to the transmission of expertise through to harvesting the fruits of a collective engagement, all within a logic where history can feed the futures yet to be invented.

Exhibition curators:

Aby Gaye-Duparc (Ibrahim Mahama)

Jeanne Barral (Associate artists)

Associate curator:

Chiara Agradi (James Barnor)

On October 24, the *Spoken Season* invites the public to attend an entire day of meetings bringing together the artists featured in the exhibition, as well as various speakers to discuss the themes running through the show. With Bénédicte Savoy, Anne Lafont, Damarice Amao, N'Goné Fall, Meriem Chabani.

More information about the programming around the exhibition on page 23.

James Barnor, *Le Style dans le viseur*

Exhibition in partnership with RATP, in the Galerie Valois.

For the exhibition Ibrahim Mahama, *The Harvest Season*, the Fondation Cartier pour l'art contemporain and the RATP have come together to present James Barnor, *Le Style dans le viseur* (Style in Focus). Designed for the alcove spaces of the Galerie Valois, this exhibition reveals an ensemble of photographs and contact sheets, born from the collaboration between Ghanaian photographer James Barnor and *Drum* magazine in the 1960s.

Founded in South Africa in 1951, *Drum* was an essential platform that helped showcase a generation of emerging African journalists committed to the struggle against Apartheid. The magazine openly supported Pan Africanism and saw its influence spread across Africa and then onto international audiences.

James Barnor started working for *Drum* on an occasional basis in 1952, one year before opening his famous *Ever Young* photographic studio in Accra.



Drum cover girl Marie Hallowi, 1966. © James Barnor, Courtesy galerie Clémentine de la Féronnière

He moved to England in the late 1950s and he would spend the next decade there, taking photographs for *Drum* magazine, working in a color processing laboratory (the CPL), while also pursuing his studies at the Medway College of Art. With his keen eye for street style and his newly acquired skills in color photography, Barnor eloquently captured for *Drum* the convergence between Swinging London and the daily experiences of the African diaspora in the British capital of the 1960s.

Barnor's work stands out for the place it gives to African women, whom he represents in the full diversity of their trajectories and identities. Through the construction of visual narratives, the photographer makes these women the embodiment of a modern, independent, and sophisticated femininity, departing from the models of beauty privileged by the Western fashion press. The portraits and stories on display in the alcoves of the Galerie Valois convey the effervescence of a key moment in James Barnor's lengthy career, comprising at once a collective portrait of the diaspora and a new reading of the history of fashion photography.

The Galerie Valois

Paris's public transport system offers a unique and ideal setting for an art exhibition, facilitating and fostering the encounter between art and travelers. The Galerie Valois is located in the Palais-Royal—Musée du Louvre métro station, serving Lines 1 and 7. A former shopping arcade, it once connected the station to the former Grands Magasins du Louvre department store in the first arrondissement. Opened in 1919, the gallery housed window displays and stalls designed to draw passersby into the department store. With its Art Nouveau style, recognizable by its floral motifs, the Galerie Valois has become a landmark passage in the Parisian urban fabric.

Repair as Artistic Method

Ibrahim Mahama

If we start to think from the basis that a thing needs repair, we assume a certain critical condition: a kind of crisis; a state of being inflicted with any form of weakness, damage, injury, breakage, wear and tear, to say the least. The notion of repair in consideration here implies the physical condition of a thing where it expands the delimitation of an entity—let's call it an "object"—to include material quality, existence of life, a situation that covers a wider region beyond a supposed intended result within a certain limit, and possibly includes a planetary or cosmic reach. Thus, we can also imagine the idea of repair as a social manifestation of an object.

A new object loses itself to the effect of time. It is an old object just made. Time will tell. A certain becoming awaits the object to be mended. An act that will come from the future to meet the new object. Repair intervenes at a point when an object crosses the threshold of no longer being new. It is about caring rather than affliction. Either new or old, the idea of repair seems to be primordial to an object's existence universally. I am, however, drawn to old aesthetics in relation to the objects that have intrigued me. This leaning is often a dialogue with time as an activity that determines an object's aesthetics or behavior spatially.

Repair, for me, engenders the literalness of the term as a practical technique, as well as a conceptual framework to deal with what is available to me as object or material in the world of things, and a deliberation on a social condition. Thus, we invoke both the physical and beyond the physical aspect of an object depending on the configuration in which it is made manifest. It is an idea formulated to present the nature of certain ways of making a work that deals with subtle and obvious violence, deprivation, loss, weight, replacement and displacement, and also

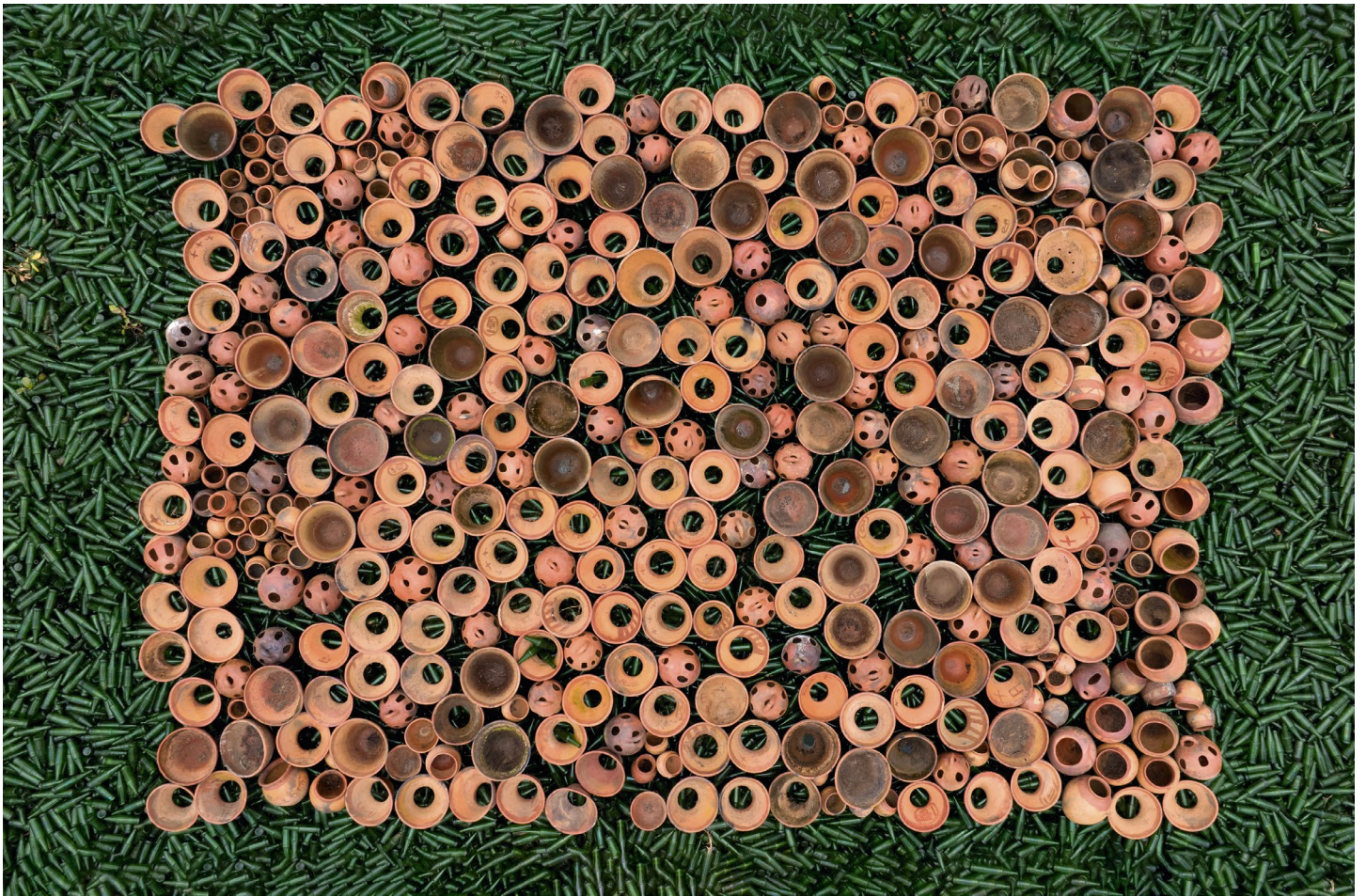
inspires hope and regenerative experiences. Even though our relationship with objects varies, it is also about an openness to the unknown and a kind of voyage of discovery to find an object in a renewed state, carrying within itself substantial baggage from the state of being it originated from.

The usual attitude toward an object in crisis, in many situations or places, is to leave it to deteriorate.

I think the act of repair resists the logic of disposability, insisting instead on the continued relevance and value of what might otherwise be discarded. It acknowledges the passage of time and the marks of use, not as flaws to be erased, but as integral components of an object.

The use of repair, for me, often involves working with damaged industrial components, salvaged building materials, or worn fabrics. These are restored not to a pristine state but to a condition that preserves their scars and alterations, allowing the history of their wear to remain legible. The repaired object thus becomes a palimpsest, bearing traces of its past even as it enters a new phase of use.

Repair also operates socially. Many of the repair processes in my projects are collective, drawing on the skills of artisans, mechanics, and community members. This collective labor is not only functional—returning an object to structural integrity—but also symbolic, embodying the possibility of shared responsibility for cultural and material heritage. Such exchanges usually take place in dedicated spaces. In the absence of these spaces, we invent them; hence we build or renovate and reorganize abandoned spaces that were originally meant for different purposes. In such spaces we can revive certain cultural practices that are dying out. These invented spaces can be an ordinary road, a bridge, a market square...



Ibrahim Mahama, *Season of Migration to the North*, 2025–26, terracotta pots and glass bottles, Red Clay, Tamale. © Ibrahim Mahama.
Photo © Ernest Sackitey, courtesy Red Clay

Conceptually, repair challenges dominant narratives of “progress” that privilege the new over the renewed. On this basis, I seek to highlight the value of adaptation and resilience. Fundamentally, I think repair lives in many ways in my work. These different kinds of repair evolved slowly with the development of the work, birthing different considerations from the various experiments undertaken over the years. In the context of postcolonial histories, repair becomes a means of addressing the ruptures left by colonial and post-independence failures—not by attempting to restore a lost past, but by assembling conditions for a more self-determined future.

From Village to Town

Ibrahim Mahama & Chris Dercon, Managing Director of the Fondation Cartier, in conversation

CD In 2013, when you came to London for your Gasworks residency, London was full of Ghanaians—curator and historian Gus Casely-Hayford, artist and writer John Akomfrah, architect David Adjaye, to name a few—and everybody wanted to see you. You showed these crazy works with old, dusty, used sacks of cocoa. When I first met you, I thought, “This guy is doing textiles!” I was thinking about traditional textiles like stripweave, but that’s not what it was about. What was the importance of these jute sacks for you?

IM I originally come from painting, but then I started looking into the history of buildings, and the history of economics in relation to buildings. Thinking of the building as a living thing, I wanted to extend the idea of the skin. In the 20th century, Ghana was the biggest producer of cocoa in the world, and Nkrumah invested a lot of cocoa money into factories: the glass factory, the jute factory, the paint factory... After Nkrumah was overthrown by the military coup in 1966, all these buildings were completely abandoned, and Ghana had to start spending a lot of money ordering these new jute bags from India and Bangladesh. When the cocoa beans are sold, the bag is what remains—that’s one of the things that drew me to these objects: they are like ghosts, like memories of scars of history. In the market in Ghana, you would see these bags worn, torn, patched by the market women with all kinds of labels. Anytime I saw these bags, I thought of them as extensions of the souls of the people who were using them.

CD People say that you are toying with the aesthetics of ruins and that it is the main difference between you and El Anatsui’s work.

IM One of the things about El’s practice that really inspired me is his idea that any time you touch an object, you leave a memory. So when an object is used, time and time again, it becomes charged

by all that history. And that’s how El started working with the bottle caps. But for me, it isn’t about the object alone, it is also about where the object is coming from, about who was using the object and about the relationship of this object to the people.

[...]

CD And then, you kept covering buildings all over Europe. In 2015, you were at the Venice Biennale curated by Okwui Enwezor.

IM And I was the first artist living and working in Ghana to be invited to the Venice Biennale. John Akomfrah, Lynette Yiadom-Boakye, and the others had lived and practiced in the UK, they were diaspora artists. El Anatsui had also shown in Venice, but he was practicing in Nigeria. The spirit of independent art-making from my student days at KNUST was key to making this Venice installation.

CD In 2016 you covered the National Theatre of Ghana in Accra, then the Accra Sports Stadium, going from the markets into addressing these national symbols. Then art critic and curator Adam Szymczyk invited you to be part of his Documenta in 2017 in Kassel and Athens.

IM That’s right. When I was invited to *Documenta*, I saw the Henschel-Hallen building in Kassel, one of the factories producing Henschel trains that were then sent to West Africa—a lot of them were used in Ghana. I thought it was interesting because in Ghana, I was spending a lot of time in a former railway factory called Sekondi Locomotive Workshop that was built by the British in the early 20th century. At the time, the iron was fabricated and assembled in Liverpool, then disassembled and brought all the way to Ghana, notably Sekondi, and rebuilt with local laborers. I worked there with all my collaborators over days,

putting together jute bags for an installation, and because the place had oil and all kinds of other things on the floor, the bags got further stained. I thought it would be interesting for us to extend this act of production to Kassel, and that's where the *Documenta* project started. Adam Szymczyk had also spoken to me about Bauhaus buildings that were built in Athens in the early 1930s, in order to take in refugees coming from the islands that had been occupied by the Ottoman Empire. One thing that drew Adam's attention was that during the Olympics in Greece in 2004, the city tried to hide the buildings by covering them with large posters of the Acropolis. Around that time it was also the height of the Syrian refugee crisis. So, he thought it was quite fantastic to think about the idea of covering in relation to issues of migration.

CD In 2023, when the Haus der Kulturen der Welt in Berlin asked you to create tapestries of jute bags in conversation with its historical building by American architect Hugh A. Stubbins, what do you think was their intention? Did they want you to make this white architecture look "dirty," or overtaken by ghosts?

IM Probably... I came to understand quite quickly that the formal aesthetics of a work and how people read into it are different from what you, as an artist, carry. But I like that idea, that when people invite me to produce they somehow still don't understand the totality of my practice.

CD At one point, you started moving actual Henschel trains to your art center in Tamale, in Ghana. Are they still there? What was going on in your mind when you started to displace these trains? Were you interested in the ghosts of the railway infrastructure in Ghana?



Nkrumah Veli-ni, art center founded by Ibrahim Mahama in 2021, Tamale. Photo © Ibrahim Mahama, Courtesy SCC



Schoolchildren in Red Clay, Tamale, 2023. Photo © Ernest Sackitey, courtesy Red Clay

IM It was coming down to the history of economics of the trains, particularly these Henschel trains. A lot of them came to Ghana between the late 1970s and 1990s, which was the period of the Structural Adjustment Programme. Ghana had started borrowing a lot of money from the World Bank and the International Monetary Fund for buying new locomotives. Most of them were operating in the areas of the mines where they were extracting manganese, bauxite... Prior to that, when the railway itself was built, most of the labor force came from the north of Ghana, and soldiers fighting for the British and the French during the World Wars were moved via this railway to the ships. I thought that could be visually interesting. Bringing the trains from Accra to Tema, Nsawam, Huni Valley, Sekondi, and finally Tamale, from the south all the way to the north, was going back to these histories.

[...]

CD But you're also an academic. Your way of speaking and teaching can hold an audience for many hours.

IM I like to give lectures, yes.

CD You like to be surrounded by collaborators, but also by other artists.

IM Yes, it is important. Think of the collective blaxTARLINES KUMASI, which was created at KNUST, connecting students, professors, and comrade artists from around the world.

CD You use the word "comrades"?

IM Yes, I am talking about the people who believe in the idea of sharing, who believe that at the end of the day, we all represent a common purpose and there's a common good that we can do.

CD It's "commonism"?

IM Yes, the idea that we all share the same conditions, and that equality and freedom are a starting point for working. The history of accumulated labor has always been very important to me. I've always imagined that whatever you use as an artist, when you borrow objects or ideas, those ideas have been influenced by many people across time. I want to think about the history of the labor which is somehow embedded within these objects.

CD Red Clay, one of the art centers you created in Tamale, is named after a song of Youssou N'Dour?

IM Youssou N'Dour was one of the musicians that we listened to when I was growing up. Months before Red Clay opened, I was still thinking about a name to give to it. N'Dour sings: "Red Clay on the road

searching for his soul," and I tried to apply this idea of searching for the soul by building new institutions for the community—like Red Clay. And the thing that convinced me even more was the title of his album, *Joko: From Village to Town*. I knew that if you build an art center in a village near Tamale—it's not the center of the art world—no one is going to come and buy your work there. But I believed that the point of art is to create an environment that allows for collective action. I was also inspired by Black Mountain College, and got interested in the question of the redistribution of artistic forms in relation to public space. Reaching further than just the idea of creating a school, I wanted to provide educational spaces where the students, the audience as participants were building the space.

Paris, July 2025



Savannah Centre for Contemporary Art (SCCA), art center founded by Ibrahim Mahama in 2019, Tamale. Photo © Ibrahim Mahama, Courtesy SCCA

The Harvest Season: Echoes of nnɔboa.

*A Call to Work for All, by All, with All*¹

Dr Bernard Akoi-Jackson

[...]

Who, when a solo exhibition is proposed to them, proceeds not to present a self-centering monolith, but instead, through a gesture of profound magnanimity, offers a colossal undertaking that encompasses the work and lives of many other artists, makers, thinkers, collectives, and an even larger mass of supporters? None other than contemporary Ghanaian artist Ibrahim Mahama. This is the very nature of Mahama's practice. His work operates as a tour de force in our present experience: a calling together of bodies, a mobilization of hands, and a summoning of memories, dreams, and collective aspirations. This calling together to work for all, by all, and with all resonates strongly with an Indigenous strategy of collectivist farming that happens across many Ghanaian cultures, known in the Akan language as *nnɔboa*. This collective farming practice is grounded in mutual labor and shared responsibility. Occurring at all the different levels of the farming year, *nnɔboa* pans out as such: at the start of a specific season, the planting season for example, a group of subsistence farmers would temporarily unionize and work out a rotational schedule for the collective ploughing/tilling, planting, and periodic weeding and pruning that happens across the season, all the way to the harvest.

1. This text has benefited from the direct or indirect input of Kwasi Amoak, Ato Annan, Adjo Kisser, Adwoa Amoah, Godelive Kasangati Kabena, Kwasi Ohene-Ayeh, Kelvin Haizel, Gideon Appah, Kinnan Likimani, Ibrahim Mahama, Martin Eglewogbe, Dorothy Akpene Amenuke, Alice Korkor Ebeheakey, Nontobeko Ntombela, Rebecca De Marchi, Isaac Gyasi, kɔrɔ'kɔchɔ seid'ou, and Zohra Opoku. This has happened by way of short conversations, lengthy exchanges via email or messaging, or collaborations on academic papers.

Over one weekend, it is farmer A's lot of land that is tended to; the following weekend, it is farmer B's; and subsequently C's, until it is all done. Then the cycle continues until it is time for the harvest. This spirit of *nnɔboa* is evident in Mahama's exhibition *The Harvest Season* at the Fondation Cartier pour l'art contemporain in Paris, shaping the thinking that animates both this text and the exhibition.

An artist whose work readily defies categorization, Mahama is renowned for his epic installations and interventions, usually made in the public sphere from arduously sourced and deliberately selected remnants of archival materials salvaged from a miscellany of Ghanaian sites of great significance culturally, historically, and economically. Marked by circulation, labor, and extraction, these materials are reassembled to generate new forms of collective reflection.

That the Fondation Cartier presents the aptly titled exhibition *The Harvest Season* in the autumn of 2026 in France is a most welcome gesture. Whilst the notion of harvest is already a pertinent metaphor for both Mahama's artistic practice and the nature and structure of this exhibition, it also offers a way into a universe of gathering, nurturing, and caring for shared histories.

In keeping with his collaborative approach, Mahama invited a range of artists and collectives to participate in the exhibition. Alongside compatriots and alumni of the Department of Painting and Sculpture at the Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi—including fellow Ghanaian artists Dorothy Akpene Amenuke, Gideon Appah, James Barnor, and Zohra Opoku—he also invited international collaborators such as the Cercle d'Art des Travailleurs de Plantation Congolaise (CATPC), Tjaša Renner, and Feda Wardak.

Kaŋi'kachä seid'ou at the Department of Painting and Sculpture, KNUST: an Educational Revolution

Before initiating the harvest, however, it is necessary to focus briefly on the space that has nurtured not only Mahama's career, but also that of artists such as Amenuke, Appah, and many others who are also contributing to this huge exhibition project in numerous ways. Mahama received his formal art education in the Department of Painting and Sculpture, Faculty of Art, College of Art and Built Environment, at KNUST—a site where a majority of contemporary Ghanaian artists have likewise been trained, and from which the collective blaxTARLINES KUMASI² operates. What is gathered here in *The Harvest Season* did not arise spontaneously; it is the result of years of cultivation. Over time, Mahama's toils, alongside those of the host of people he has been collaborating with, have begun to yield breathtaking results, works that have been as engaging as they have also been befuddling throughout the world.

Prior to the present attention on the Department of Painting and Sculpture at KNUST—once perceived as an obscure place, yet potentially teeming with new ideas—there was a great deal of lethargy in an academic terrain that had an overreliance on misquoted 19th- and 20th-century vocabularies of Modernism, coupled with a colonial insistence on art as a mere vocational undertaking, devoid of any broader implications. Such conditions contributed to a visual art practice that pandered heavily to the vocational skills approach, leading to a conspicuous lack of visibility of Ghanaian artists within the larger contemporary art arena—except for names like El Anatsui, Kwesi Owusu-Ankomah, and Ablade Glover, to name just a few. A rethinking of both art teaching and making in the department was thus imperative.

2. The blaxTARLINES KUMASI Project Space for Contemporary Art is a nurturing space for artistic practice, based in the Department of Painting and Sculpture at KNUST. For more on blaxTARLINES KUMASI, see Elisabeth Prah and Bernard Akoi-Jackson, eds., *New Perspectives: Contemporary Art from Ghana*, (London: Nuvo Publishing, 2024), and the Summer 2021 Special Edition of *African* vol. 54, no. 2.

3. See Bernard Akoi-Jackson, *OKADII (Markings): Metaphoric Dialogues across Borders*, unpublished Master of Fine Arts Thesis Report, Department of Painting and Sculpture, Kwame Nkrumah University of Science and Technology, Kumasi, 2006. Also, much of the thinking articulated here has appeared in other constellations in earlier texts, including "Observers Are Worried: On the Spectre of 'Contemporary Art' in Ghana," in *New Perspectives: Contemporary Art from Ghana* (op. cit.). These ideas were also intimated in my own PhD study in studio art, which focuses on the revolutionary art pedagogy led by Professor Kaŋi'kachä seid'ou in the Department of Painting and Sculpture at KNUST.

It is precisely this need for revision that situates the project of Professor Kaŋi'kachä seid'ou as one of the most audacious and revolutionary interventions within the department. Beginning in 2003, seid'ou's spirited energy launched an expansive engagement with critical art theory alongside rigorous studio-oriented practices. This shift effectively launched a pedagogical regime capable of challenging canonical art contexts across the world. Crucially, seid'ou's pedagogical approach is rooted in a critical reassessment of the philosophical foundations of the painting curriculum within the College of Art and Built Environment. By focusing on the painting program as a point of departure rather than as a disciplinary endpoint, he and his colleagues have fostered a renewed confidence in a critical discourse that has become synonymous with the practices of what is now widely recognized as the Kumasi school. In this ecosystem, it is easy to witness an exhibition within which intergenerational voices are engaging in eloquent discourse via a deliberate staging of their work in close proximity to each other.

[...]

From the Colonial Heritage of Individualism to Collective Emancipation

Ghana shares a common history with several other countries founded on colonialism and imperialism. While this legacy may have left gaping wounds in our collective consciousness, many aspects of contemporary life continue to be dictated by the ideals left behind by the colonizers. Among the numerous burdens inherited as a previously Western-colonized people are the problematic hierarchies and polarities that continually plague our lived experiences. Chief among these is the propensity toward humanism, an uncritical consideration of only the human being as pivotal to all experience—particularly in artistic and philosophical terms. Beside the fact that this mode of thinking was integral to the colonization process in the first place, it is also the reason why Earth continues to be exploited at the rate witnessed today. By implication, existence has been sequenced according to a problematic and extractive value system, which persists as justification for further racial, sexual, gender, and ageist biases, amongst others. Although science and technology may appear to have symbolically undermined polarities, not much has changed culturally. Deep-seated biases prevail. Whilst this may seem to be fathomable, it remains indefensible, particularly when viewed against the backdrop of our collective histories of entanglement and its accompanying baggage.

It is precisely this condition that makes it necessary to critically engage with these histories. This is the sort of radical critique that emerges among artists and thinkers within the blaxTARLINES KUMASI community. This initiative, co-founded through the collaborative efforts of seid'ou, Kwaku Boafo Kissiedu, George Ampratwum, Edwin Bodjawah, and a host of other members of the Department of Painting and Sculpture, deserves critical appraisal. But it is not yet the time to offer that sort of appraisal—such a feat requires a longer engagement.

As a collective, blaxTARLINES KUMASI has remained dedicated to the cultivation and nurture of contemporary art practices emerging from the Department of Painting and Sculpture at KNUST. Its creative enquiries have tended to raise urgent questions regarding the problematic implications of inherited ideals within the field of contemporary art, while challenging such sequences and their value systems by proposing new ways of seeing beyond mere polarities. The problems of art today are far from being only representational, or in seid'ou's usage, *retinal*. Evidence from the blaxTARLINES KUMASI moment in the present Ghanaian context suggests that it is possible to take control of a narrative without succumbing to the Kafkaesque systems of alienation and domination within which one operates. And one can do this through the practice of inventing forms, whilst also delving deep into theory—exemplified by the collective's common practice of installing libraries into all its exhibitions. In a world where person-to-person relationships are constantly threatened by individualism, atomization, and alienation, the collective's insistence on a critical engagement with such collectivist Indigenous notions as *nnoboa* sheds light on what communality, radical care, and sharing might offer today and for the future.

This commitment towards co-operative engagement receives a great deal of impetus from the deliberate study of thinkers such as Kwame Nkrumah, Frantz Fanon, Ayi Kwei Armah, and Ama Ata Aidoo. During his studies and preparation for Ghana's independence from British colonialism, Nkrumah—who would become the first Ghanaian president after the country's independence—developed a philosophical schema that he believed could trigger economic, political, and cultural emancipation of Africa and other colonies. This liberation plan, first published in 1964 as the final chapter of his philosophical treatise *Consciencism*⁴, is often skipped by prose-oriented readers, largely because of the idiosyncratic,

set-theoretic syntax that Nkrumah used to write this section alone. It presents experience as a mathematical equation. Premised on a dialectical relationship between positive action (*pa*) and negative action (*na*), the schema proposes that a colonial territory is liberated when the sum of positive actions (*pa*) increases while the sum of negative actions (*na*) tends towards zero: *col. g* $\exists [(na > pa) g]$. Nkrumah goes on to further develop this beautiful schema through a variety of permutations, making cases for a plethora of results based on layered interactions of influences—particularly of what he had, earlier on in his political and philosophical career, recommended as the African Personality.

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4. Kwame Nkrumah, *Consciencism: Philosophy and Ideology for De-Colonization and Development with particular reference to the African Revolution* (New York: NYU Press, 2009), pp. 78–106.

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 Ashanti 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 Ashanti Empire becomes a part of the Gold Coast colony.

1885

The Berlin Conference, organized by the German Chancellor Otto von Bismarck, brings together the main European powers and establishes the rules for “dividing up Africa”. This is one of the major steps in the colonization of the African continent.

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 (1868-1963), Pan-Africanism inspires many African independence movements, particularly the first president of Ghana, Kwame Nkrumah (1909-1972).

1908

The territories of the Congo Free State, the property of King Leopold II of Belgium, become a Belgian colony called the Belgian Congo, with Leopoldville as its capital.

1919

Marcus Garvey (1887-1940), a Jamaican civil rights activist and a key figure of Pan-Africanism, creates the Black Star Line, a shipping company allowing African Americans to travel to the African continent. Accra's Independence Square is renamed “Black Star Square” in 1961. The blaxTARLINES KUMASI art collective is another reference to this.

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. The latter contributes to the evolution of the genre in Nigeria, which later becomes known as Afrobeat.

1931

In the Belgian Congo, the revolt of the Pende people against the Belgian colonial administration is brutally suppressed. Denouncing the appalling working conditions to which they are subjected, the revolt ends with the killing of four thousand Pende by the Belgian colonial authorities.

1935-1936

The movement known as Negritude emerges in Paris around Francophone Black writers like Aimé Césaire, Léopold Sédar Senghor, and Léon-Gontran Damas. This literary and political movement calling for the unity of the Black world, contributes to the circulation of ideas between Africa, the Caribbean, Europe, and the United States.

1940s-1950s

Tropical Modernism 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, this architectural movement plays a key role at the time of Ghana's independence and becomes an emblem of African Modernism.

1947-1956

Kwame Nkrumah fonde le Convention People's Party (CPP). Les mobilisations anticoloniales et les victoires électorales du parti permettent aux Africains de devenir majoritaires au Parlement. Premier ministre dès 1952, Nkrumah négocie l'indépendance à partir de 1953.

1949-1953

Photographer James Barnor (b. 1929) sets up his first studio, Ever Young, in the James Town district, in the historic heart of Accra.

1952

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

1955

The Bandung Conference in Indonesia is a meeting with 29 representatives from Asian and African countries. Under the leadership of Sukarno (Indonesia), Nehru (India), Nasser (Egypt), Tito (Yugoslavia), and Enlai (China), the participating states refuse to align with the Soviet Eastern bloc and the capitalist Western bloc, giving birth to the Non-Aligned Movement.

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.

30 June 1960

Independence of the Belgian Congo, which becomes the Democratic Republic of the Congo (DRC). A major figure in the struggle for independence, Patrice Lumumba is made Prime Minister and embodies the hope for a sovereign and united nation. Following a coup by Joseph Mobutu, Lumumba is assassinated in January 1961, with the indirect support of Western powers against the backdrop of Cold War tensions.

1^{er} July 1960

Now a republic, Ghana elects Kwame Nkrumah as its first president. 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, all of which fuel the 1966 coup.

1961

In March, Yugoslav President Josip Broz Tito makes a diplomatic visit to Ghana, strengthening the country’s ties with the Non-Aligned Movement.

In September, the Non-Aligned Movement is officially created at the Belgrade Conference, following on from the discussions held at the Bandung Conference, around Nasser, Nehru, and Tito.

1965

Mobutu Sese Seko’s coup d’état in the Democratic Republic of the Congo overthrows President Joseph Kasa-Vubu. The country descends into a dictatorship and is subsequently renamed Zaire from 1971 to 1997.

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 coup is the beginning of a period of major political instability,

with a succession of military governments (1966–1969, 1969–1972, 1972–1978).

1966, 1969, 1977

The Pan-African festivals of Dakar (World Festival of Black Arts, 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.

1978–1989

During this period in Afghanistan, a communist coup in 1978 leads to a military intervention by the USSR in 1979, triggering a long and destructive war until the Soviet withdrawal in 1989.

1979–1992

In Ghana, Jerry John Rawlings stages a coup and remains in power until 2001, establishing a regime that oscillates between the revolutionary populism inspired by the Nkrumah era, authoritarian violence, and economic liberalization in the face of yet another economic crisis in the 1980s. In 1992, multiparty politics is reintroduced and Rawlings is democratically re-elected.

1991

Slovenia’s independence marks the beginning of the break-up of Yugoslavia, followed by the Balkan Wars (Croatia, Bosnia-Herzegovina, Kosovo) which last until 2003.

2001–2021

The US and NATO stage military interventions in Afghanistan following the events of September 11, 2001, until the West withdraws and the Taliban return to power in 2021.

2007

Ibrahim Mahama enters the Department of Painting and Sculpture at the Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi.

2019

Ghana launches the “Year of Return” policy under the leadership of President Nana Akufo-Addo, in an attempt to

strengthen ties with the African diaspora and to commemorate the legacy of slavery. This initiative is accompanied by the development of “Dettu December,” a festive period in December when members of the diaspora return to the African continent to spend time with family and friends.

2020

The beginning of the creation of Ibrahim Mahama’s art centers in Tamale.

2026–2027

The Fondation Cartier pour l’art contemporain presents *The Harvest Season*, a large-scale exhibition in France of artist Ibrahim Mahama, accompanied by nine guest artists: Dorothy Akpene Amenuke, Gideon Appah, James Barnor, Cercle d’Art des Travailleurs de Plantation Congolaise (CATPC), Courage Dzidula Kpodo, Zohra Opoku, Postbox Ghana, Tjaša Renner, and Feda Wardak.

Permorming arts, encounters & debates

As part of *The Harvest Season*, the Fondation Cartier has invited some unique international artists to inhabit the spaces of the exhibition through a lively program of events.

Parliament Sessions

Ibrahim Mahama's installation, *Parliament of Ghosts*, designed as an agora open to the public, invites visitors to take a seat and enjoy the range of events programmed for the duration of the exhibition: meetings, concerts, debates, and performances.

Osei Korankye

Among these major events, the Fondation Cartier is presenting a concert by Osei Korankye on **October 23**. A Ghanaian master of *seperewa*, he weaves together Akan musical traditions with highlife rhythms. In his solo performances, he creates music that is both hypnotic and deeply rooted in Ghana's musical history.

Kelsey Lu

On **November 3 and 4**, the Fondation Cartier welcomes American artist Kelsey Lu, as one of the stops on her international tour for her new album *So Help Me God*, released in June 2026. A singer, cellist, composer, and performer, she has collaborated with artists like Solange, Skrillex, Blood Orange, Sampha, Caroline Polachek, and Kim Gordon. Following a remarkable residency at the Blue Note in New York and Los Angeles, these concerts at the Fondation Cartier mark her first appearance in Paris since 2019.

nora chipaumire

As part of the Festival d'Automne 2026 and following her work at the Ménagier de Verre in September 2026, Zimbabwean artist nora chipaumire will present *gadzi*, a Paris chapter on **December 17 and 19**. Created at the Tate Modern in London in June 2026 in the form of a performed installation and drawing

upon the legends and lands of her native country, *gadzi* will be reinvented at the Fondation Cartier amidst the spaces and works of Ibrahim Mahama. The choreographer will perform alongside long-time collaborators, both dancers and musicians. nora chipaumire studied dance in Africa, Cuba, and Jamaica before moving to New York, where she composes and performs what she refers to as "live art". This is an art form consisting of living beings and which itself takes on a living form, searching, via the moving body, for a means of expression that goes beyond the limits of language. In France, her pieces have been presented at the Théâtre de la Ville, Les Substances in Lyon, and the Centre National de la Danse.

Julianknxx

On **February 24 and 25**, Sierra Leone artist Julianknxx will transform the Parliament into a space where voices converge, with *Listening In Quantum II*, a musical performance in collaboration with the musician and interdisciplinary artist Thabo. This project explores the sounds and frequencies of Paris through the prism of "Bantutronic"—a genre and philosophy expressing the beauty of Bantu culture. Poet and video artist, Julianknxx takes inspiration from his personal experiences to broaden perspectives on African cultures and history, as well as those of its diasporas, and invites the public to think about the ways in which we construct certain narratives. His work has been shown in various galleries and museums around the world, including Tate Modern and St Mary le Strand in London, the São Paulo Biennial, the Philadelphia Museum of Art, and LUMA, Arles.

Concerts

Throughout *The Harvest Season*, within the setting of the *Parliament of Ghosts*, visitors can also enjoy a series of concerts by emerging artists from the International music scenes, on the first Friday of each month, as part of the free late-night opening initiative.

The Spoken Season

The public can attend a series of events organized in collaboration with artists, including British painter

Michael Armitage, as well as with schools and institutions, such as Afield, MansA, ENSBA, ENSAD, Maison Mode Méditerranée, and the Cité internationale des arts.

This series begins on October 24 with an entire day of meetings bringing together the artists featured in the exhibition, as well as various speakers to discuss the themes running through the show.

Studio Marie-Claude Beaud Sessions

Seeing Sounds: a new format devoted to listening

This cycle of events dedicated to the diffusion of recorded music offers a physical, collective listening experience that makes use of a sound system developed specifically for the occasion. *Seeing Sounds* makes the act of listening the very focus of the experience.

Each session invites an artist, label, or curator to share a selection of music in the listening conditions for which it was intended.

On **November 12**, the first session showcases Ghanaian highlife by welcoming Brian Shimkovitz, founder of the Awesome Tapes From Africa label. The second session, on **December 3**, sees Palestinian producer, DJ, and sound archivist Al Nather create a dialogue between sound archives, rap, electronic music, and musical traditions from the Arab world.

Photographic collections: new voices, new perspectives

As part of the Bicentenary of Photography

On **January 14, 16, and 17**, the Fondation Cartier will present a special event focusing on photography—in dialogue with the works of James Barnor—and featuring a plethora of some of the most important voices in French photography. The aim is to explore the current and future challenges facing their collections and consists of a photography workshop using the legendary 20×24 Polaroid camera. Seven artists selected by French institutions will be invited to experiment with this unique medium in front of a live audience (in partnership with the Polaroid Foundation).

Homo Faber Conversations

Last but not least, the Michelangelo Foundation will present a new series of its *Homo Faber Conversations*, monthly debates on craft and contemporary art, led by creators, designers, thinkers, and international actors on the cultural scene.

Souleymane Saïd – Guest programmer

The musical programming for the events associated with the exhibition has been entrusted to Souleymane Saïd, the founder of Latency, an independent record label and curatorial platform created in Paris in 2013. Souleymane Saïd's work can be situated at the crossroads of music, contemporary art, performance, and fashion. He has developed projects in collaboration with artists like Julie Mehretu, Duval Timothy, and Thomas Struth, as well as institutions and international festivals, such as the Villa Médicis, Kunsthal Charlottenborg, Berlin Atonal, Marian Goodman, and Pioneer Works.

For details on the full program of events, performances, and debates, go to fondationcartier.com

In partnership with:

AFIELD
an international network of cultural changemakers



Mansa
Maison des Mondes Africains

mm maison
mode méditerranée

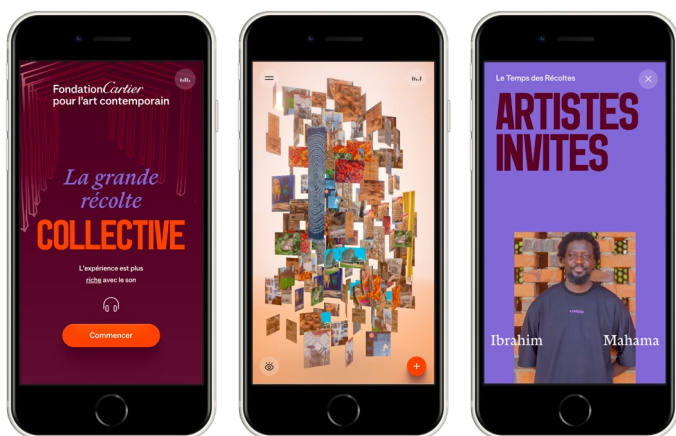
Polaroid Foundation

The Great Harvest: a shared, sensitive digital immersion

To accompany its exhibition, the Fondation Cartier has created a unique digital experience. Designed to break down geographical barriers, a special platform offers privileged access to the exhibition through fragments put there by the guest artists. What exactly is “a fragment”? This can be a source of inspiration, a personal account, a story... in other words, a fragment is something imbued with history that stimulates new imaginaries and perspectives.

The experience consists of three complementary components. An editorial section explores the major themes of the exhibition. These include deindustrialization, archives and memory, and the significance of gesture and texture. This section also examines how artists engage with these contemporary issues.

The second, more exploratory section immerses the visitor in a mosaic of “fragments”: memories, inspirations, and personal notes shared by the artists. These evocative traces all intertwine to sketch a poetic, living map of their practice.



Rooted in the values of reuse, memory, and inspiration, the platform becomes a kind of living ecosystem: a space of resonances where each contribution can be said to enrich the collective interpretation of the exhibition. It serves as an open

window onto creativity, fostering a universal and constantly renewed dialogue.

This experience will be available via the Internet, at both high and low speeds, as well as in the exhibition spaces of the Fondation Cartier pour l'art contemporain.

Adding a new dimension for visitors: discover the Fondation Cartier's online app!

To prolong and supplement the visitor experience, the Fondation Cartier is enhancing its web-based visitor app, which is conceived as an intuitive, immersive companion. Accessible without downloading, it puts the user at the heart of the visit, offering enhanced navigation through the gallery spaces via an interactive map that helps users orient themselves and access available services.

Designed for first-time and returning visitors alike, this web app offers tailored visits that can be adapted to the time at the visitor's disposal, as well as their individual preferences. Visitors can access exclusive content, such as artist interviews, spotlights on key artworks, and behind-the-scenes action around the exhibition.

Created to accompany the public as they explore the space, this web app transforms every visit into a unique journey. Visitors are completely immersed in the experience and brought ever closer to the creative process.

The exhibition catalog

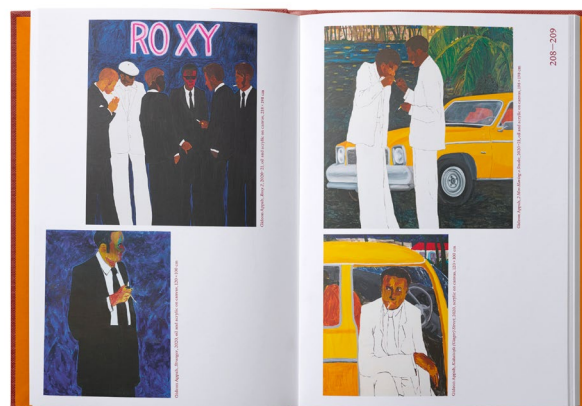
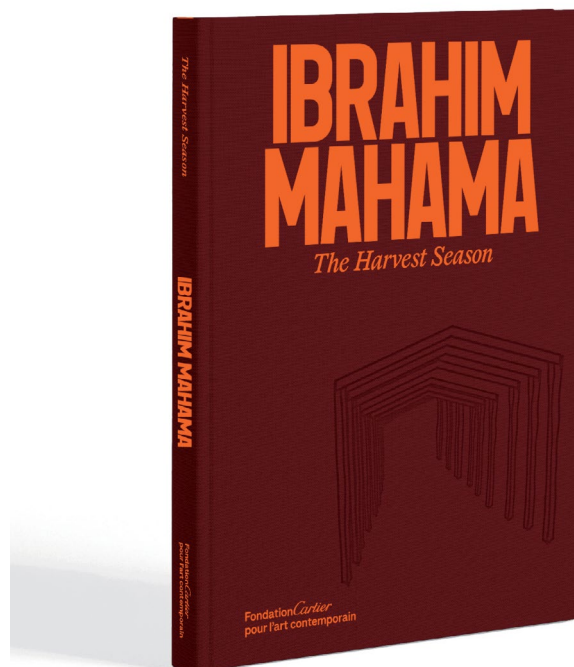
In conjunction with the exhibition, the Fondation Cartier will publish a catalog allowing an in-depth exploration of Ibrahim Mahama's collective, educational, and community-based practice and vision, developed through his monumental artworks and his art centers. Gathering numerous archive documents, artworks, artists' portraits and sketches, as well as photographs of Ghana and Ibrahim Mahama's art centers, this publication delves deeper into several key themes of the exhibition. Texts by Ibrahim Mahama and a conversation between the artist and Chris Dercon, Managing Director of the Fondation Cartier, examine the beginnings of his career and the diverse influences that have guided his approach. Contributions by the exhibition curators put into perspective the work of Ibrahim Mahama and those of the nine invited artists and collectives, at the intersection of art, history, and collective engagement. An essay by Bernard Akoi-Jackson also traces the long history of the KNUST university in Kumasi, Ghana, providing an essential insight into the intellectual and institutional context in which these artistic practices have emerged.

Ibrahim Mahama, *The Harvest Season*

Publication Fondation Cartier pour l'art contemporain, Paris
French and English versions
Hardback, 21 × 28.7 cm, 276 pages

With a conversation between Ibrahim Mahama and Chris Dercon, and texts by Ibrahim Mahama, Bernard Akoi-Jackson, Chiara Agradi, Jeanne Barral, and Aby Gaye-Duparc

ISBN: 978-2-86925-212-7
Publication: October 2026
French distribution: Actes Sud
US and Canada distribution: Artbook | DAP
Worldwide distribution: Thames & Hudson
Price: €42



Cultural outreach and education

The Manufacture

For the duration of the exhibition *The Harvest Season*, La Manufacture, the Fondation's space dedicated to education and hands-on learning invites visitors aged 3 to 99 to try their hand at contemporary art and artistic techniques through a wide range of creative workshops, held during the day, at weekends, in the evening, and even during certain festive events.

Workshops for younger visitors

Every weekend, La Manufacture boasts a varied program for children aged 3 to 10. From making magic clay amulets for the youngest participants to vegetal screen printing and weaving workshops, children are immersed in the universe of Ibrahim Mahama through the techniques and materials seen in the exhibition *The Harvest Season*.



© Marc Damage

Highlights

The Joyful Weekend

Festive Family Event

→ November 7-8 and January 30-31

A scavenger hunt, musical performances, a series of creative workshops, and other surprises await children and adults over the course of these two exceptional weekends organized in conjunction with *The Harvest Season*.

The Teen-Teen Week-end

New for teenagers!

→ January 9-10

La Manufacture invites teenagers for a weekend of creative workshops specially designed for them, as well as surprises in the exhibition spaces, a unique food offer, and numerous festive activities.

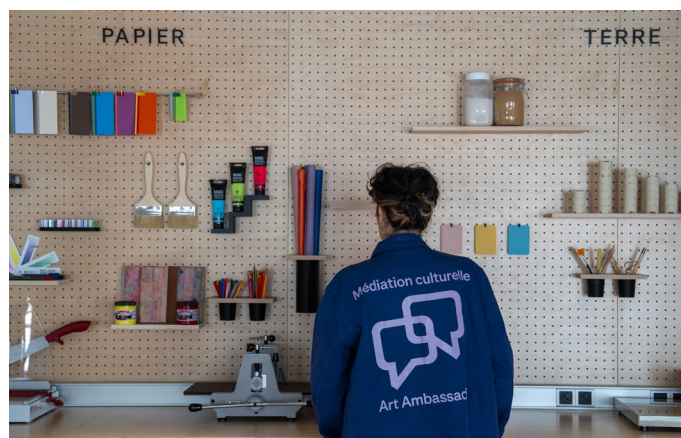
Workshops for adults

To coincide with *The Harvest Season*, La Manufacture is also offering a range of workshops for adults, allowing participants to learn specific craft techniques, gain insight into different materials, and discover unique and meaningful artistic worlds. The first series of workshops focuses on practices as diverse as basketry, weaving, and lacemaking.

"For the long haul"

Tailor-made educational programs

The Fondation Cartier has made it one of its missions to connect with all audiences and to support emerging artists in an effort to foster important, socially conscious, and inclusive artistic dialogues. As part of The Harvest Season initiative, three long-term projects led by young artists invite diverse communities to come together around the creation of collaborative works: autistic young people create a model of a utopian city; middle and vocational high school students explore the theme of repair; and students in vocational trade schools discover craftsmanship in the arts and creative fields.



© Marc Damage

Visits & cultural outreach

For the duration of the exhibition *The Harvest Season*, a cultural mediation team is on hand to provide insights and explanations about all of the artworks on display.

Flash tours

Every hour and on every floor of the museum, a free, no-bookings-required “flash tour” offers a 15-minute introduction to the artworks on that level..

The grand tour

Every day, at 1pm and 5pm, a complete and detailed tour presents the work of all the artists in the exhibition and provides general but precise insights into the works and artists featured.
English tours once a week.

Architectural tour

Discover the history of the Fondation’s building on a journey through time from the Haussmannian era to Jean Nouvel’s architectural wonder. This tour offers architectural insights and a chance to explore the exhibition, with a special focus on the remarkable perspectives the architecture—designed specifically for displaying art—creates around the works.
English tours once a month.

The unusual tour

On Fridays at 7pm, the unique tour offers visitors a chance to explore the exhibition through a specific thematic perspective, showcasing a particular material or artist, or focusing on an original angle or innovative connections.

Family visits (6-10 yrs)

Every weekend, enjoy a fun, creative tour featuring tools and observation games designed to help younger visitors discover the exhibition.



© Marc Damage

Program

In Miami, USA

Sheroanawe Hakihiwe

Institute of Contemporary Art, Miami

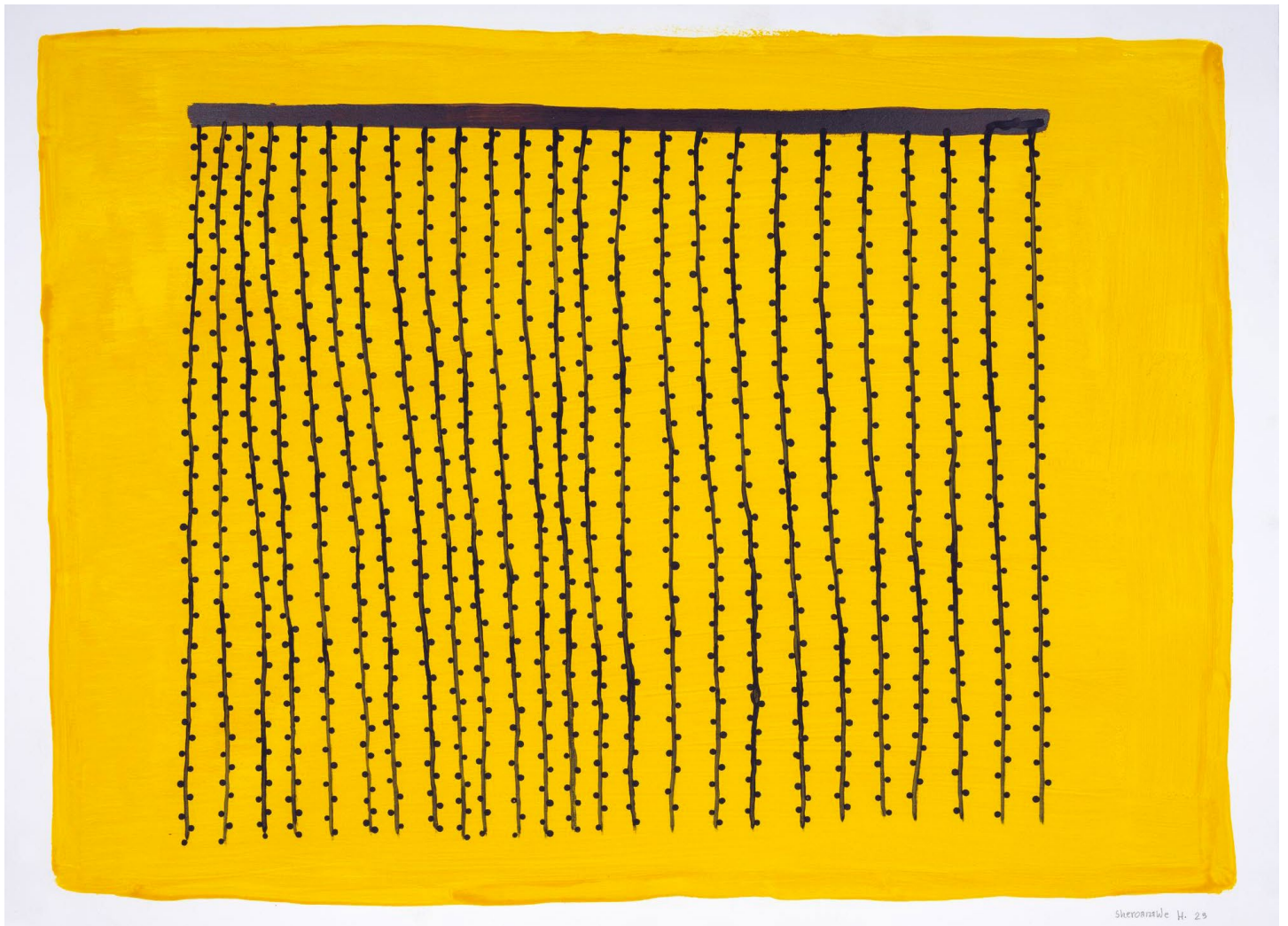
November 19, 2026 → March 28, 2027

In partnership with the Institute of Contemporary Art, Miami, the Fondation Cartier pour l'art contemporain will present the first solo exhibition in a major institution in the United States by artist Sheroanawe Hakihiwe (born 1971, Sheroana, Venezuela, lives in the Poripori community, Venezuela).

Hakihiwë draws inspiration from the motifs of the forest in which he lives and the traces and

forms of Amazonian flora and fauna. He celebrates, through his practice, the richness of the Yanomami heritage. His works are part of the Fondation Cartier Collection and were presented in several international exhibitions, including *Living Worlds* at Tri Postal in Lille (2022), *Siamo Foresta* at Triennale Milano (2019), *The Yanomami Struggle* at The Shed in New York (2023), and *Exposition Générale* at the Fondation Cartier in Paris (2025).

The project reflects the Fondation Cartier's and the Institute of Contemporary Art, Miami's shared commitment to representing the significance of the natural world and ecology in their programs.



Sheroanawe Hakihiwe, *Puu motho shipe* (Bejucos urticantes), 2023. © Sheroanawe Hakihiwe

In Milan, Italy

Soundwalk Collective & Patti Smith, *Correspondences*

Triennale Milano

November 26, 2026 → March 7, 2027

Correspondences is an ever-evolving project between Soundwalk Collective and Patti Smith. Spanning over 10 years, it traverses a wealth of geographies and their natural environments, where the artists have uncovered sonic steps left by poets, filmmakers, revolutionaries, and the impact of climate change.

Triennale Milano and the Fondation Cartier will present the most significant and ambitious exhibition of Soundwalk Collective and Patti Smith's *Correspondences* project to date, in the continuation of their longstanding collaboration with the artists.

During the opening week, the Fondation Cartier partners with Terraforma Exo to present two exceptional performances of *Correspondences* Live at the Teatro Lirico Giorgio Gaber in Milan, on November 26 and 27, 2026. Further public programs echoing the exhibition will be announced later in the year.



Soundwalk Collective & Patti Smith. Photos © Vanina Sorrenti © Jesse Paris Smith

In Shanghai, China

Jean-Michel Alberola, *Le cube, L'étoile & L'archive*

Power Station of Art

January → April 2027



Jean-Michel Alberola. Photo © Zhonghai, Orangeimage Studio

From January to April 2027, the Fondation Cartier pour l'art contemporain, in collaboration with the Power Station of Art, Shanghai, is pleased to present *Le cube, L'étoile & L'archive*, the first solo exhibition in China devoted to French artist Jean-Michel Alberola.

A major figure on the French art scene since the 1980s, Jean-Michel Alberola works across painting, sculpture, drawing and the moving image. His work explores the relationship between text and image, drawing on mythology, literature, cinema, history, and popular culture.

How does China inhabit the European imagination of the twentieth century? To explore this question, Alberola delved into the collections of the Imec (Institut Mémoires de l'édition contemporaine) which collects, preserves, and showcases the archives of many of the leading French writers, thinkers, and publishers of this period. The exhibition brings Alberola's paintings, drawings, and sculptures into dialogue with a selection of works, illustrations and other materials he uncovered at the Imec—books, photographs, maps, and other documents—that reveal China's presence in twentieth-century French thought and literature. Alberola brings these archival materials together like stars in a constellation through which the past is revealed in flashes and fragments, and remains active in the present.

This exhibition continues the long-standing collaboration between the Fondation Cartier and the Power Station of Art, opening up a new space for dialogue between European and Chinese cultures through Jean-Michel Alberola's singular vision.

Media Partners

Le Monde

A daily newspaper established in 1944, *Le Monde* is also a media company that publishes thematic supplements and a magazine entitled *M*, committed to independence, rigor, and editorial excellence. Every month, it attracts 21 million readers, as well as online and mobile users, and provides uninterrupted daily coverage of both French and international economic and cultural news. Four pages are devoted daily to culture, with additional enriched content, portfolios, and videos available on its website and apps. *Le Monde* is delighted to partner with the Fondation Cartier for the Ibrahim Mahama exhibition and to share its enthusiasm for this event with its audience.

For more info: lemonde.fr

Courrier international

Founded a little over thirty years after the fall of the Berlin Wall, *Courrier International* is a weekly magazine focusing on international news, seen through the prism of the foreign press. From Lebanon to Brazil, via Russia, Japan, South Africa, the United States, Mexico, and beyond, the *Courrier International* journalists select the best articles to translate into French from among 1,500 foreign newspapers, websites, and blogs. With 180,000 paying subscribers, both print and online, the magazine has reached record numbers. Exploring geopolitics, economics, science, and culture, the magazine and website offer a unique and comprehensive perspective on the major issues happening around the world, and on the artists, scientists, and ordinary citizens who are making a mark on their era and shaping the future. *Courrier International* is extremely proud to join forces with the Fondation Cartier for this exhibition devoted to Ibrahim Mahama.

For more info: courrierinternational.com

Télérama

Télérama is delighted to be a partner of the Ibrahim Mahama exhibition at the Fondation Cartier, a unique foyer of contemporary art in Paris and a space of creation, exhibitions, and encounters.

Télérama's editorial team is made up of avid discerning critics whose vocation and objective is to make all forms of culture accessible to all. They give special importance to the eclectic and vibrant domain of the visual arts, which continues to attract a passionate and enthusiastic public. Every week, they invite their readers, through the magazine, the Parisian supplement *Télérama Paris*, and their website, app, and social media, to discover their selection of the best exhibitions and museums. *Télérama* is thrilled to join forces with the Fondation Cartier for this remarkable event dedicated to Ibrahim Mahama.

For more info: telerama.fr



TROISCOULEURS is the cultural review published by the mk2 cinema group. Founded in 2002, *TROISCOULEURS* offers an editorial perspective on cinema and contemporary creation, as well as shining a light on both emerging talents and leading figures in the cultural sphere. Available in print, digital, and social media formats, *TROISCOULEURS* is a monthly 100-page magazine that is available free of charge via the 100,000 copies distributed at all mk2 cinemas and on its digital platforms. With articles, thematic features, and exclusive interviews, it cultivates a demanding editorial line and targets a community of readers attentive to the works, ideas, and ongoing changes of multiple forms of creative expression..

For more info: troiscouleurs.fr

arte

ARTE is a European public service cultural media outlet that aims to bring European audiences together through culture. Resolutely in tune with current events and world affairs, the channel, its platform arte.tv, and its social media platforms privilege creation, innovation, and investigative journalism. With a rich and diverse editorial offering and increasingly innovative formats, ARTE, now available in seven languages, is a truly unique cultural brand in Europe.

ARTE is pleased to partner the Fondation Cartier and Ibrahim Mahama for *The Harvest Season* exhibition.

For more info: arte.tv



France Médias Monde includes the following outlets: RFI, the world radio network, and France 24, the 24/7 international news channel. Broadcasting around the world in 22 languages, they reach a combined audience of more than 258 million television viewers, radio listeners, and online users every week. Boasting nearly 117 million social media followers, it recorded nearly 2.6 billion video views and audio plays in 2025. France Médias Monde is an active supporter of contemporary creation, notably through Awards and flagship multilingual and multi-platform programs like *Sur le pont des Arts* on RFI and *Paris des Arts* on France 24.

Both RFI and France 24 are pleased to support the Fondation Cartier for this exhibition, providing it with an international visibility.

For more info: francemediasmonde.com

Performing arts Media Partners

radio nova

Established in 1981 in the wake of the free radio movement, *Radio Nova* is an eclectic radio station that has been in existence for over forty years. It provides a veritable patchwork of music, cultures, ideas, and curiosities. True to its original spirit, *Radio Nova* explores funk, hip-hop, soul, pop, reggae, electro, and R&B without borders, bringing together emerging artists, cult figures, and unique voices.

Through its music programs, flagship comedy shows—some politically engaged, others completely offbeat—cultural events, and live happenings, *Radio Nova* advocates for an open and vibrant vision of radio: demanding without being elitist, popular without ever rejecting innovation or discovery. More than just a station, *Radio Nova* is a space where a rich variety of sounds, stories, and imaginations merge, attentive to the rapidly changing world and in search of original ideas. More than ever driven by the objective to provide humorous, audacious content with a socio-political conscience, *Radio Nova* cultivates a free, curious, and deeply human spirit, where celebration, creation, and openness to the world are the cornerstones for progress.

For more info: nova.fr

Les Inrockuptibles

The universe of *Les Inrockuptibles* encompasses music, cinema, series, books, theater, art, photography, and podcasts. Over the past 40 years, *Les Inrockuptibles* have uncovered some of the most surprising and original emerging voices who have contributed to the constantly changing cultural domain. *Les Inrockuptibles* is a monthly publication featuring investigations, special features, interviews, portraits, debates, and a fifty-page review of the latest cultural offerings by critics.

Les Inrockuptibles publishes 10 issues a year, as well as 2 special double editions. The website lesinrocks.com also offers continuous coverage of current cultural events and boasts archives dating back over 40 years.

For more info: lesinrocks.com

Practical information

Opening hours

During exhibition periods, the Fondation Cartier is open Tuesday to Sunday, 11am to 7pm, Friday to 10pm. The exhibition spaces start to close 30 minutes before the official closing time.

The Fondation Cartier is closed to the public on May 1st, December 25, and January 1st. Early closing on December 24 and 31st.

Between exhibitions, it remains open for workshops (booking online), and the bookstore during its opening hours.

Exhibition tickets

General admission	€15
Reduced admission*	€10
Free admission**	

Online booking is highly recommended, even for free-admission visitors; access is not guaranteed without a pre-booked ticket.

The date, time slot, and exhibition tickets booked via our online ticketing service can be changed up to the day before the original visit date. No refunds are given for errors in the choice of applicable rate. After this date, tickets cannot be changed or refunded.

Visitors in possession of their tickets are invited to line up at the main entrance.

Information and booking for our full cultural outreach program for young audiences, families, and adults will be available on our website.

- * for visitors under 30 and job seekers.
- ** visitors under 18, visitors on income support, disabled visitors and the person accompanying them, asylum seekers, teachers, those with French Artist-Auteur status, ICOM/ICOMOS members with valid membership card, journalists with valid press card.

Accessibility

The Fondation Cartier is fully wheelchair accessible, and strollers are permitted. Baby carriers, wheelchairs, folding walking stick seats, and other equipment to assist visitors can be requested from our reception staff, subject to availability.

The exhibition spaces are accessible to guide dogs, service and emotional support animals (upon presentation of medical proof and contingent on the comfort of other visitors and the safety of the artworks).

In accordance with the Vigipirate plan, luggage and bags measuring more than 54 cm × 40 cm × 40 cm are not authorized, nor are bicycles, scooters, skateboards, walking bikes, or any other folding or non-folding vehicles.

Entrances

 **Main entrance**
Porte Palais-Royal
2, Place du Palais-Royal
for visitors with tickets purchased on site or online

 **Ticket entrance**
Porte Valois
153 bis, Rue Saint-Honoré
for visitors without tickets

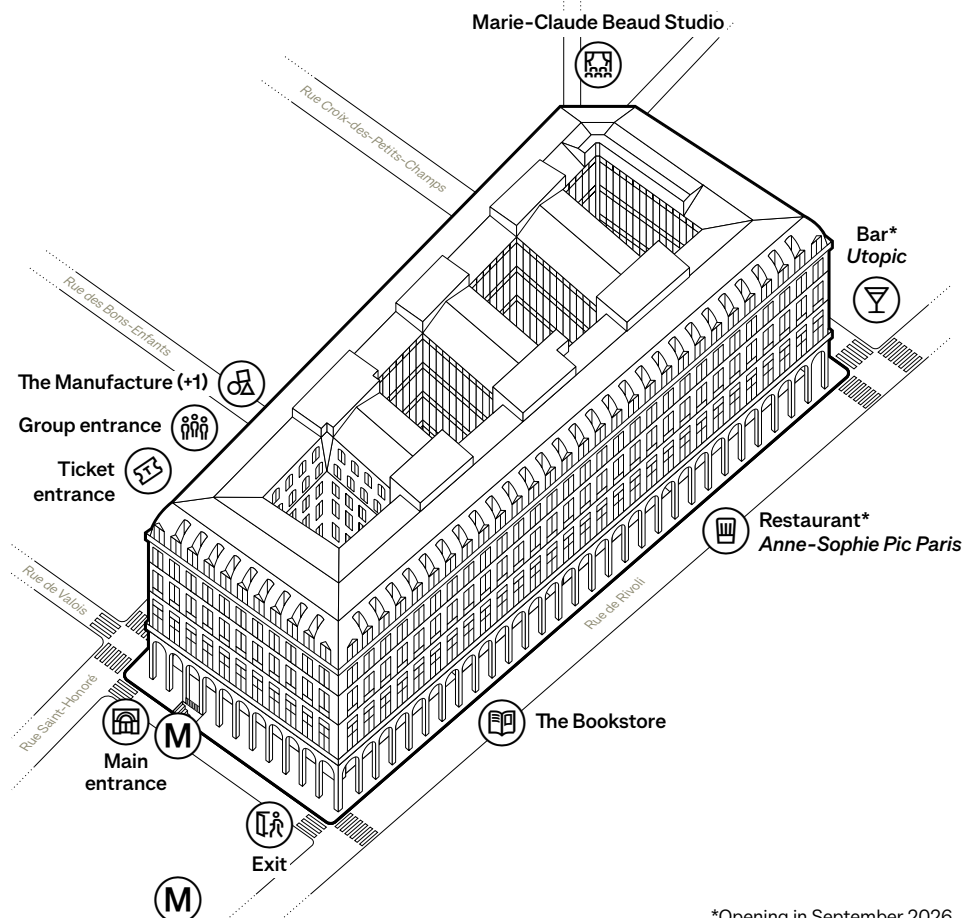
 **Groupe entrance**
Porte des Bons-Enfants
153 bis, Rue Saint-Honoré
for set groups that have booked a time slot through the visitor relations department

Public transport access

 **Métro** Palais Royal – Musée du Louvre (lines 1 and 7)

 **Bus 67/69** Palais-Royal – Musée du Louvre
Bus 21 Saint-Honoré – Valois

 **Vélib' Station n°1013**
151, Rue Saint-Honoré



*Opening in September 2026