

Hamedine Kane

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Hamedine Kane (born in 1983 in Ksar, Mauritania) is a Senegalese and Mauritanian artist-director. He lives and works in Brussels and Dakar. For the past two years, his work has focused on the subjects of exile and wandering. His artistic practice evolves in relation to the context in which his work is situated, leading him to take a more acute look at public spaces and to consider them as places where interaction and encounter take place.

This year, he starts a new series on the heritage, memory and awareness that flow from the political experience of some post-independence African countries, entitled "The Permanent Revolutionary Becoming". Questioning this recent period in Africa's history, particularly Senegal's after ten years of exile in Europe, led him to undertake more and more frequent trips to Senegal. This approach implies having a view on rather specific subjects, such as

architecture, history, geography, urbanity, and from there, creating links towards a more inclusive approach. Thus, he began to take an interest in the Ponty School of Sébikotane between the Thies and Dakar regions since the existence of this institution from 1855 to the present day, testifies to the aspirations and upheavals that Senegal has been undergoing since the last century and crystallizes opinions around the notions of Afro-utopy and Afro-nostalgia. In the same vein, Kane is also interested in the influence that African, African-American and Afro-Diasporic literature and its authors can have on today's political and social environmental commitments.

Kane's latest works were exhibited at the last Dak'art Biennale under the direction of Simon Njami, at 1:54 Contemporary African Art Fair in London in 2017 and at Documenta 14: "Every Time

A Ear Di Sound" curated by Bonaventure Soh Bejeng Ndikung, Elena Agudio and Marcus Gammel. In 2018 his work was the subject of a solo exhibition in Mumbai at Clark House Initiative, commissioned by Sumesh Sharma with whom he continued a collaboration at The Showroom in London. In 2018 Kane also exhibited at the FIAC and The Colonie barée in Paris.

In 2019 he will take part in the Oslo Triennale of Architecture and the Guetto Biennale of Port-au-Prince in Haïti, the Parcours 8 in Dakar and Lubumbashi biennale VI. In 2020 Kane will participate in the Taipei Biennale, the Casablanca Biennale and in various exhibitions as part of the Africa2020 season in France. His Film "The Bleue House" will premiere at RIDM in Montreal and at IDFA in Amsterdam in November 2020.

The School of Mutants

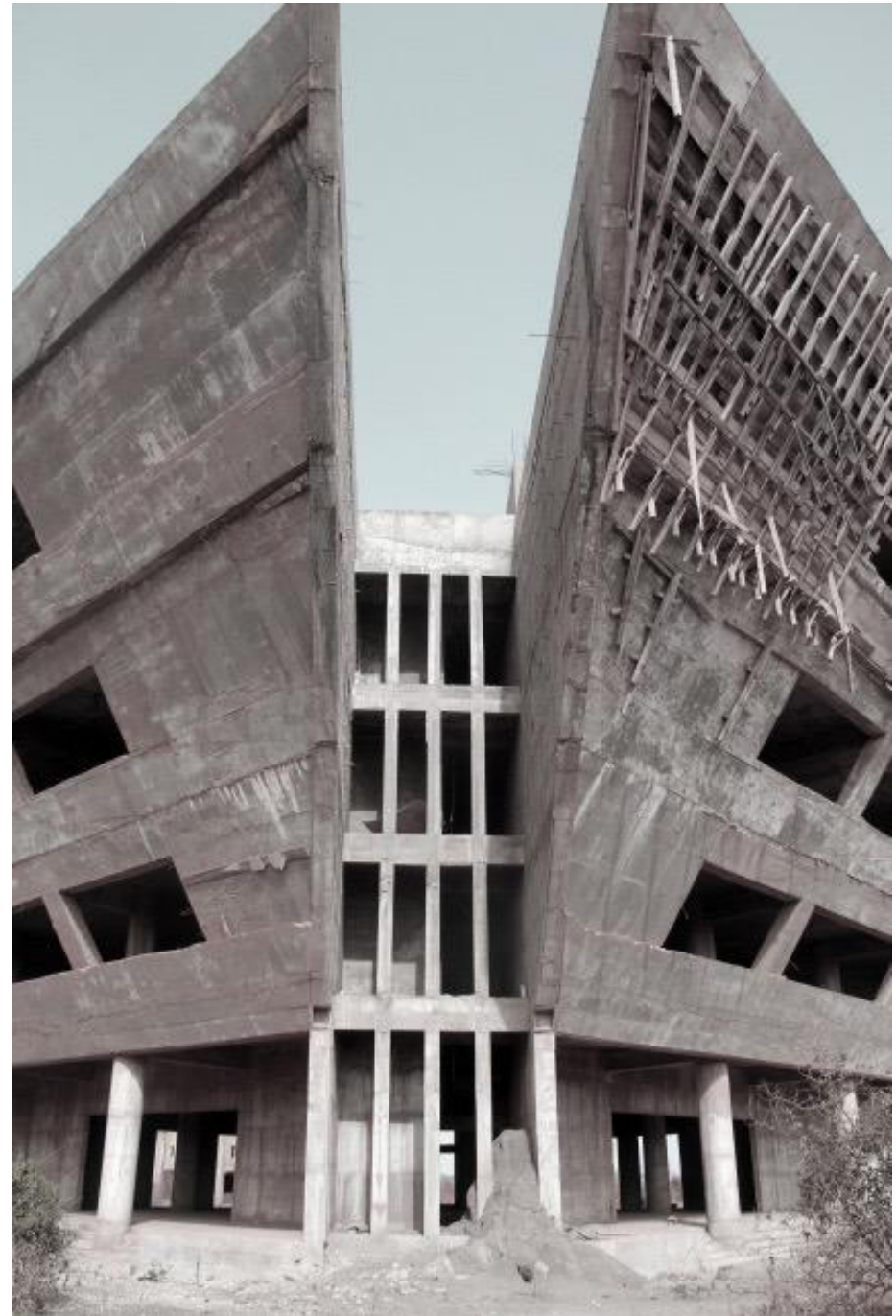
With Stéphane Verlet-Bottéro
Mixed media

2019

« The School of Mutants » takes its name from the Université des Mutants, an institution set up in 1979 by the cultural theorist and first president of Senegal, Léopold Sédar Senghor. The University of African Future in Sébikotane and its hypothetical renovation into an Oil and Gas Institute bring Stéphane Verlet-Bottéro and Hamedine Kane to investigate a flurry of alternative experiences in the field of education that emerged in the wake of Senegalese independence in 1960. These experiences combined political utopia, pan-Africanism and radical architecture. Coming and going with governments, these schools – for the most part forgotten – draw a complex history where knowledge and power are intertwined in the search for decolonized futures. Nearby, the story of the future keeps being written, as forests are uprooted and peasant communities evicted to make room for Diamniadio – an elitist urban planning project currently under construction on unstable lands, already presaging the ruin of neoliberal narratives.

At the crossroads of research, archival work, multimedia creation and social practice, « The School of Mutants » addresses the palimpsest of non-aligned utopias, the quest for autonomous education and alternative futures in the rubble of the empire (Stoler, Mbembe), and the practice of decolonial ecologies in the ruins of capitalism (Ferdinand, Tsing). A series of exhibitions, public presentations and workshops expands and reflects on the complex networks of interdependence between landscape and inhabitants, Ponty graduates and historical figures, architecture and agriculture, geology and urban planning, soil, water, forest and imaginaries.

‘The School of Mutants’ will be part of the collection at @Nasjonalnuseet during the eight week programme of OAT 2019, during which the museum will undergo a complete transformation from a gallery of architecture past and present to a library of architectural futures.





The Library

Oslo Architecture Triennale

2019



Archive installation (photographs, rare publications, UFA campus architect plan, sound piece made with field interviews and footage, Mutant Manifesto)

Assembly of African Future

Sébi-Ponty

2019



Vimeo Link

Password: ELIMANE

Public Assembly with local communities of Sébikotane-Diamniadio, experts, activists, and representatives of local authorities to address issues of patrimonialization of the Ponty and UFA ruins, defense of agrarian land and forest ecosystems, and resistance against the rapid urbanization of the territory. Followed by a forum theatre play commissioned to playwright and activist Alassane Ciss. Produced by Kër Thiossane as part of Partcours Festival.

Ruins and Futures

Kër Thiossane / Parcours 8 Festival

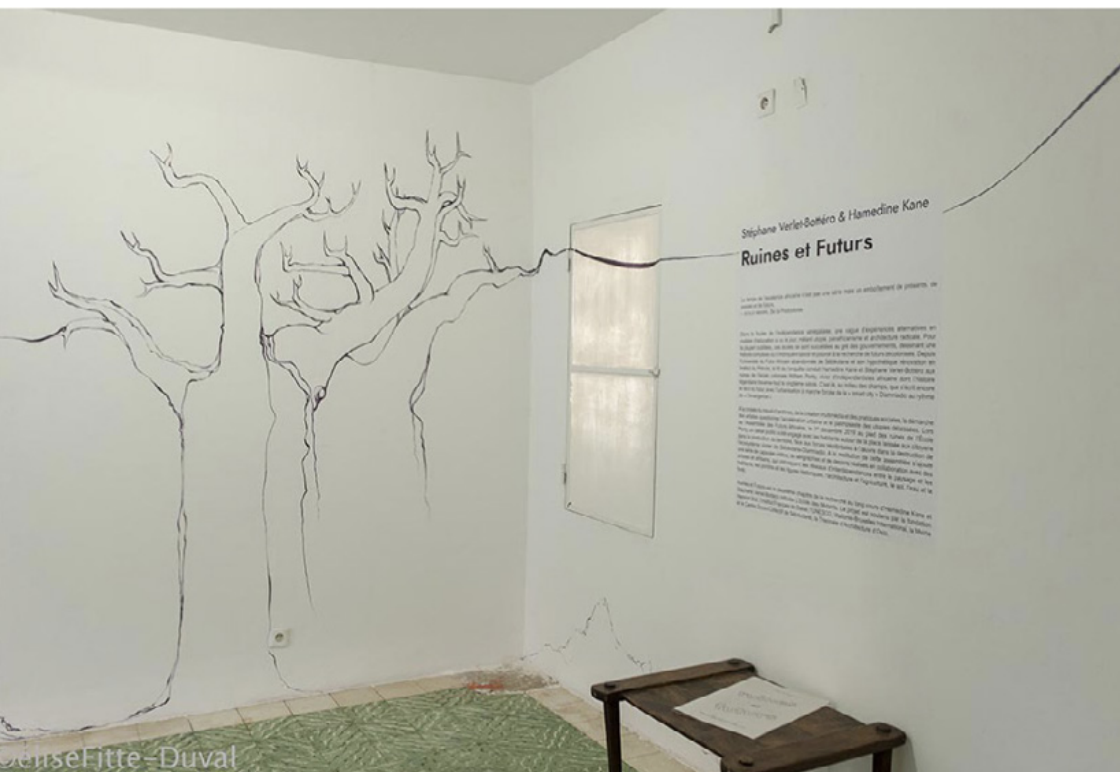
Multimedia installation

Publication

2019-2020



With support of the Heinrich Böll foundation, Institut Français Dakar, UNESCO, Wallonie-Bruxelles International.



Habiter le Monde

Diptych of two videos

HD 16/9 — (14 min)

2016

« Habiter le monde » or « Inhabiting the World » navigates the paths crossed and inscribed by the refugees, designed and serendipitous alike : harbours, enclaves, deltas, and borders, spaces transformed into places of desolation and detention. The work draws in ancient and modern mythologies of walking - from pilgrimages and diasporas to flâneurisms and derives - as part of its effect. As the artist's trail presses itself into the grass, into the dust and along the borders of territories and gardens, the video reveals a state in which the mind, body and the world are aligned, as though they were three characters finally in conversation together. Thus, « Habiter le monde » reveals an

immediate method for unfolding stories - of hope, love, play and despair - in order to reclaim the hostile territories and transform them back into fertile ground for life and creativity. Each walk containing its own measure, complete at every point along the way.

This video is an attempt to transform, to open the eyes, to have another view of the territories occupied by refugees. How does the imprint of memory inscribe and transform initially hostile territories of prevention and confinements in places of life and creations ?

Vimeo Link

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À l'Ombre de nos Fantômes

With Ayesha Hameed

Video — (14 min)

2018

This film is composed of notes on a film to be made and an essay to write. April 29, 2006, a twentyfoot boat was spotted off the southeastern coast of Barbados. On board, eleven bodies were found by coast guards, preserved and sun-dried. The ghost ship was drifting for four months on the ocean Atlantic. It left on Christmas day from Praia, on the Cape Verde Islands, filled with migrants from Senegal, Guinea Bissau and The Gambia en route to the Canary Islands. Each of these men paid £890 for their place on the boat. Four months later, the boat was found on the coast of Barbados.

This is an inadequate narrative of this story that relies on materials and tools available to make sense of the complicity of the weather, ocean currents and of state violence in the voyage of this ship. The glide

between film and form tests appropriateness of measuring the stories and the affects related to crossing, languages to make evident the materiality of the sea and the measurable and incommensurable horror contained in the figure of the ghost ship. The second family of images is an attempt at dialogue between the walker and his shadow. It is not easy to imagine the time spent by the migrant to walk, alone in the desert spaces, Sahelian surroundings and urban spaces, cities then, for those who arrive at their destination...The loneliness of the walker facing or with his shadow, the dialogue between the walker and his shadow is certainly a unique and intimate moment.

Vimeo Link

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With Thanks to Raw Material Company, Showroom London, Marie-Helene Pereiera.
Produced by the Clark House Initiative (Mumbai) funded by Foundation For Art Initiatives,
Judith Blum and Krishna Reddy Foundation.

Salesman of Revolt

With Tejswini Sonawane
Video installation — (8 min)
Woodblock prints
Performance

2018

'Salesman of Revolt' blends woodcut prints and video to propose a performative inversion of black consciousness and progress. The series of 12 prints, woodblock covers created in collaboration with Indian artist Tejswini Sonawane, are juxtaposed with a video documenting the artist's wandering through the streets of Mumbai carrying a pile of books on his head. The collection of books, tied together by the appearance of the term 'Negro', originate from Dakar's coastline sellers where young, ambulant vendors, though unable to read their contents, sell the books as an act of survival and resistance.

Transposed to the Indian context, the books take on a new meaning when Kane takes them to the streets, disguised as a modern

day griot, as the 'Salesman of Revolt'. Through his performance in the bustling streets of the Colaba district – inhabiting the border between walks-as-art and walks-for-a-cause- Kane reorders and re-presents the books' history and social context by remapping the territories that underlie them.

With thanks to Nikhil Lama, Parashar Naik, Yogesh Barve, Naresh Kumar, Amol K Patil, Maithili Bavkar, Amol K Patil, Sanjay Londhe, Jihan El Tahiri and Clark House Initiative, Mumbai. Produced by Clark House Initiative, funded by the Foundation For Arts Initiative (FFAI).

[Vimeo Link](#)

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SALESMAN
OF
REVOLT



Déclaration de Politique Générale

Video installation — (14 min)

Mixed media

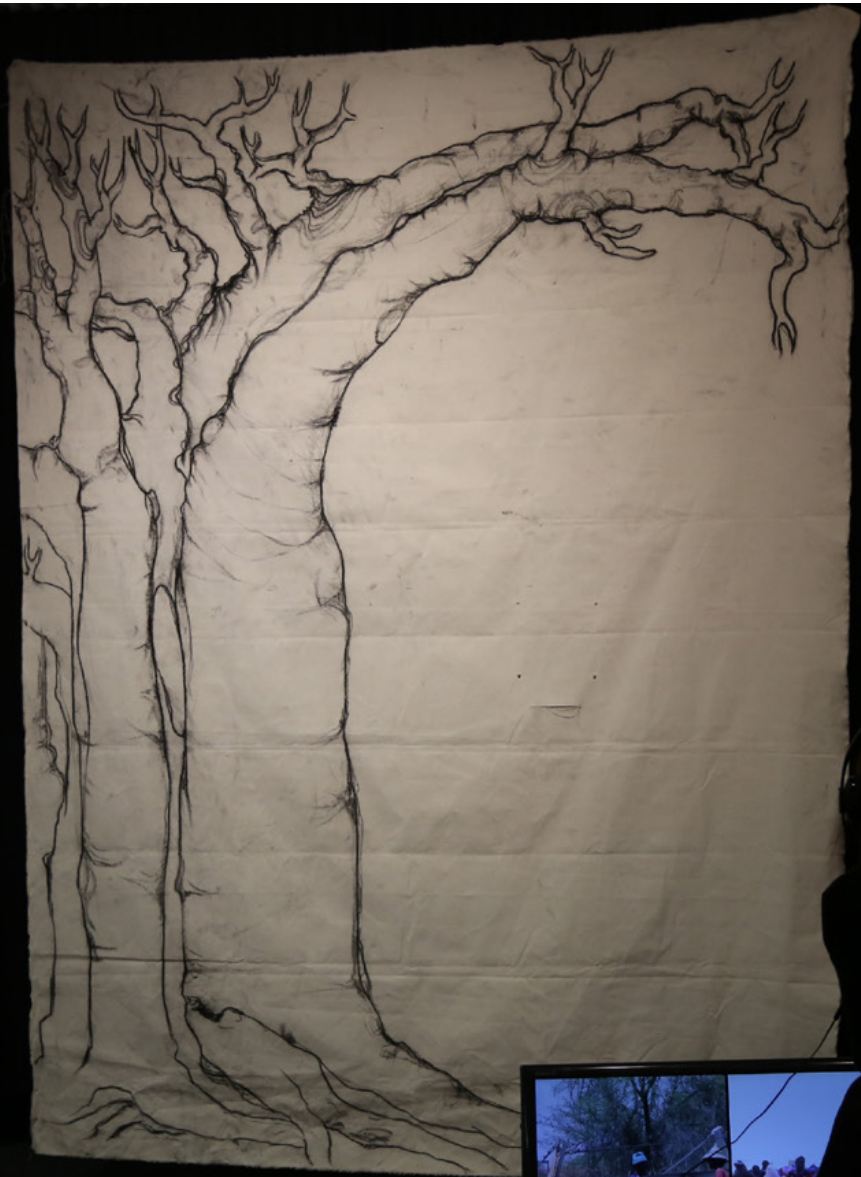
2018

This video-installation exposes and questions speeches and language elements that have been used at two different time periods. That of the 1776 Toroodo revolution in Fouta Toro during the theocracy in northern Senegal, and that of the current Senegalese nation. For a few weeks, the artist settles in the courtyard of a private house in Fouta Toro and creates a repository of words, visual and sensory languages, playing with the past and the present.

Vimeo Link

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The Blue House

Documentary creation

Feature-length

2015-2020

This film is part of an artistic approach and sublimation of a man, artist, friend, “exile” installed in the heart of the shantytown (the Jungle) of Calais.

Through the intimate portrait of Alpha, a childhood friend of the director, La Maison Bleue questions the places of relegation, detention, uninhabitable that are the European migrant camps, here the Jungle of Calais. Exceptional territories where attempts at resistance nevertheless arise, such as the one set up by Alpha in his habitat-workshop project, a place where a poetics of relationship is constructed that defies the desolation of bodies and the violence of politics.

The Blue House, whether it is Alpha's plastic work or Hamedine's filmic work, constitutes a space within which the will to oppose assignments, designations and relegations is expressed. It is a journey between two paths, between two worlds. It is a journey to confront. It is a journey to put an end to flight.

“To flee is to be on the margins and to stick to them.”

Vimeo Link

Mot de passe: Alpha



C'est encore loin l'Angleterre

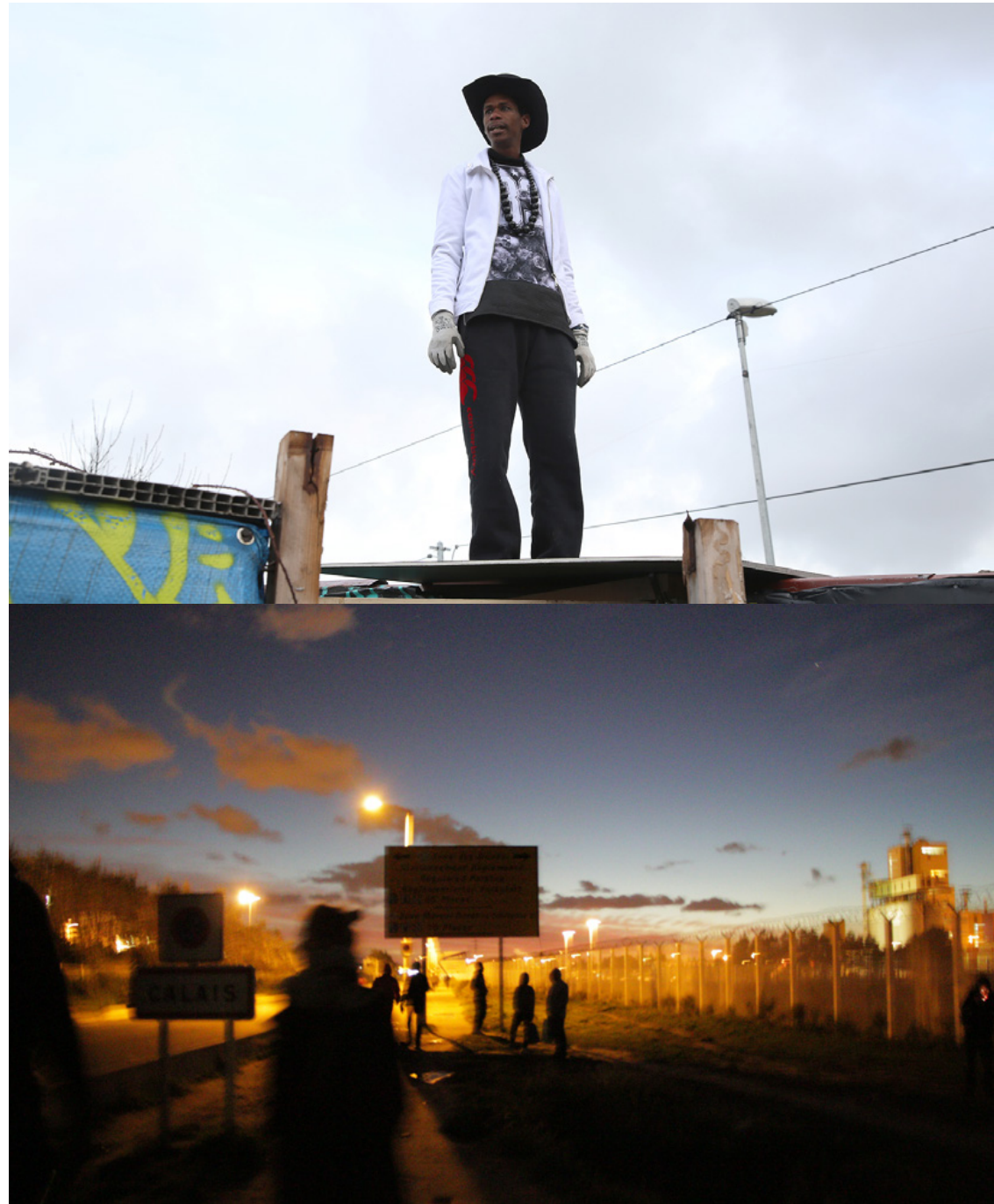
Radio program

Saout Radio, SAVVY Funk

Documenta 14, Berlin

2017

Full podcast on: [Mixeloud Link](#)





Ten Years Ago

En collaboration avec Julia Kremer

Installation in situ

2019

'Ten Years Ago' est une installation in situ dans laquelle l'artiste joue sur les notions de passage. En recouvrant ses éléments d'un collage de ses documents de voyage et de ses expériences, une masse d'informations oblitère les cubes blancs. De plus, par la création de passerelles, l'artiste crée une sorte de poste de contrôle, rappelant les passages douaniers et les points de contrôle. En laissant l'installation ouverte des deux côtés, ses visiteurs deviennent acteurs d'un jeu de

passage, de contournement et d'intrusion. Dans ses passages, des images filmées de lieux de prévention et de confinement sont installées, ce qui permet d'interroger davantage la distance. Avec Ten Years Ago, l'artiste souligne la difficulté d'être à la bonne distance de voir les choses dans les lieux, comme un symbole du non lieu."

Avec le soutien de Wallonie-Bruxelles International.



Trois Américains à Paris

Mixed media
Work in progress

2021

This research project takes as its starting point a part of the life and work of three great African-American writers who went into exile in Paris in the mid-1940s. Richard Wright, Chester Himes and James Baldwin lived and wrote a large part of their works in the French capital.

Following the model of speculative investigation focused on “situated knowledge”, the action research I intend to develop is based on the testimonies of specialists, literary critics, publishers, historians, theorists - Geographers_ specialists of the city, tourist guides as well as hotel owners and inhabitants, tenacious of places to live and celebrate.

According to what anthropologist Anna Tsing calls “the art of observation”, this

composition of witnesses will form the basis of a work of fiction in which I would value the stories of the so-called protest novel specific to the three writers to varying degrees. Stories often based on their own experiences as African Americans living abroad.

The convocation of these authors, their experiences, their works and their commitments, based on their exile in Paris, also gives me the opportunity to question in reflection with theirs, the presence of the exiles who are now in Paris. How do migrants live in Paris nowadays?

[Link](#)





SOLO EXHIBITIONS

- 2019-20 'Inhabitable | Re-imaginer les devenirs', Pointculture, Brussels, Curator : Aude Tournay
2018 'Salesman of the revolt', Clark House Initiative, Mumbai (February)

GROUP EXHIBITIONS

- 2021 'The School of Mutants' La Sagesse des Lianes, CIAP, Vassivière
2021 'In the shadow of our ghosts' Momenta biennale, Montréal
2020-21 School of Mutants 'UFA-Université Des Futurs Africains' Lieu Unique, Nantes
2020-21 'Ce Qui reste et ce Qui s'oublie' Musée de l'histoire de l'immigration, Paris
2020 'The School of Mutants', Taipei Biennale, Taipei
2020 'TRAVEL APPARATUS', Das Weisse Haus, Vienna (June-August)
2020 Quinzaine de la vidéo, Galerie Imane Fares, Paris (Jan-February)
2019-20 'Ruines et Futurs', Parcours 8, Ker Thiossane, Dakar, (Dec-January)
2019 'The white house art show' # 06, Das Weisse Haus, Vienna (November)
2019 LUX Scotland Whit Alberta Whittle, 'In the shadow of our ghosts', Glasgow (June)
2019 Wadi Rum Film Festival, '©', Jordan (April)
2019 'Video of the Month', Das Weisse Haus, Vienna (March)
2019 'Material Insanity exhibition, the Limiditi', Macaal, Marrakech (Feb-September)
2019 Glasgow Film Festival, 'In the shadow of our ghosts', Glasgow (March)
2018 'Éditer, c'est résister Géo-résilience du Tout Monde', La Colonie barrée, Paris (October)
2018 'SALAM LONDON', Carte blanche to le 18 for GHOST London (October)
2018 Exhibition 'L'académie de la marche', Le Magasin des Horizons, Grenoble (August)
2018 'Working Practices : a collaboration with Clark House Initiative'. THE SHOWROOM, London (May-July)
2018 'Route de la mémoire', Galerie Nationale Dakar (March)
2016 'Dans le regard de l'autre', the Carreau and Visages du Monde, Cergy (Oct-November)
2016 'Welcome to the jungle' collective 39/93, Romainville (March-April)

PERFORMANCES

- 2018 'Salesman Of Revolt' Mumbai
2017 'Pieds et mains liés', Haïti at Les Grands Voisins, Paris (June)

FILM SCREENING

- 2021 'The Blue House' OpenCity Film documentary, Londres
2021 'The Blue House' CWB, Paris
2021 'The Blue House' MUICA Cine africano, Colombia
2021 'The School Of Mutants' The Archive of Forgetfulness South Africa
2021 'The Blue House' Biografilm Festival, Bologna
2021 'The School Of Mutants' Sheffield Doc Fest
2021 'The Blue House' Doc Cévennes, Lasalle

- 2021 'The Blue House' Millenium documentary Festival, Brussels
2020 'The Blue House' IDFA, Amsterdam, « Mention Spéciale of the Jury »
2020 'The Blue House' RIDM, Montréal
2020 'The Blue House' Vues d'Afrique, Montréal

RESIDENCIES

- 2021 'Trois Américains à Paris', Résidency Art-Explora-Cité Internationale des Arts, Paris
2018 Film Wrinting residency (CECI - Centre d'Écritures Cinématographiques) Moulin Andé, Normandie (May-June)
2016 Residency monstration with Lotte Arndt, 'Pour parler de ma demeure', Villa Vassilieff, Paris
Kawkaw (artistic residency), le 18, derb El Ferrane during the Contemporary Art Biennal, Marrakech (Jan-February) Curator : Younes Baba ALI

FAIRS AND BIENNALES

- 2019 Film program Biennale de Lubumbashi 'In the shadow of our ghosts', October 2019
2019 'The Library', Oslo Architecture Triennale, The National Museum, Architecture (Sept)
2019 'ArtourBiennale', Musée de la Mine et du Développement Durable, 'La Louvière' (June)
2018 FIAC 2018, 'Cinéphémère', Paris (October)
2018 'The Dakar confucius', Dak'art 2018 (May-June) Curators: Han Byul KIM Idrissa DIALLO. CoHost and KF (Koré Foundation)
2017 Participation to the 1:54 Contemporary African Art Fair. Special (Oct)
2017 Ouagadougou Film Lab Recipient of the first price Ouaga Film Lab (Sept) Curator : le 18
2016 Swab Art Fair Barcelona 'Focus Maghreb', Barcelona, Curator : Xavier de Luca

FILMMAKING

- 2015 Film director : 'La maison bleue' since August 2015 (at the editing stage), Belgium
2016 Film director : 'A l'ombre d'Elimane' (since March 2016) writing and location scouting in progress – Senegal/Belgium
2016 Workshop 'Producers Networks', Carthage Film Festival, Tunis, November 2016
2013 Camera assistant on the short movie '06 : 02', Ecran Libre, Presles, June 2013
2010 Assistant manager (setting and stage manager) on the film 'Nuit Blanche' of Jonas Dadisky, Brussels (May)
2010 Assistant scenario and direction on the short movie 'Douche Froide' of Benoît Mariage, Namur (Nov-May)

SOUND CREATION

- 2017 Production « C'est encore loin l'Angleterre », Saout Radio, SAVVY Funk, Documenta 14, radio program, Berlin (June-July)
2016 Recipient of the Gulliver grant 2016 with « Chemin des Dunes », with the participation of RTBF, RTS and France Culture

PRESS

e-flux
pointculture.be
Cité des arts
Momenta, biennale de l'image
Unidivers
Cinergie
The Show Room
On Art
Mousse
Mediapart
Infinite Creativity Finite World
We Make Money Not Art
Contemporary And
Images Francophones
Wallonie-Bruxelles International
Lux Scotland
Vox
IDFA
Festival Millenium
Cine Europa
Luma
filmdocumentaire.fr
Le Lieu Unique
Archives of Fortgetfulness
Variety
Art Net
APA ots
Art Emperor
Institut des Cultures d'Islam
ArtHebdoMedia
Saison Africa 2020
Ouest-France
Ocula
Televisual
e-flux
Le Lien Multimedia
Macaal
Cité des Arts
Cité des Arts
toutelaculture.com
Ocula
Evensi
Afrique Magazine

TV

2018 Dak'art XIIIe biennale
France 24 By Salym Fayad
RTVE

RADIO

Saout Radio
RTBF
RTS

TALKS

2020 Talk in the context of 'Inhabitable | Re-imaginer les devenirs'
With the participation of : Sylvie Sema Glissant, Lotte Arndt, Valérie Osouf,
Louisa Babari
2019 Talk in the context of IMAF/Cité de l'Architecture et du Patrimoine,
'Afrique Futures', Paris
2018 'Le Devenir révolutionnaire permanent' EHESS [LINK](#)

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