



**I dreamt of
you in colours ***

October 10, 2025 –
February 22, 2026

Otobong Nkanga



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Otobong Nkanga

"I dreamt of you in colours"

October 10, 2025 – February 22, 2026



"I think of the Earth as a being, like our body: water, air, tree, stone, plant are beings like our body." Otobong Nkanga, 2022

The Musée d'Art Moderne de Paris is featuring the artist Otobong Nkanga's first monographic exhibition in a Parisian museum in fall 2025.

Since the late 1990s, Otobong Nkanga (born in Kano, Nigeria in 1974 and now living in Antwerp, Belgium) has been addressing themes related to ecology and relationships between the body and the territory in her practice, creating powerful and visually impressive artworks.

Drawing upon her own personal history and her research bearing witness to an array of transhistorical influences, she creates networks and constellations between humans and landscapes, while broaching the reparative capacity of natural and relational systems.

Following her studies at the Obafemi Awolowo University of Ife-Ife in Nigeria, then the École Nationale Supérieure des Beaux-arts de Paris and the artist residency of Rijksakademie in Amsterdam, the artist has been interrogating the notion of exploitation, both of the soil and the body, as it relates to space, the earth, and its resources. She examines the social, political, historical, and economic relationships at work in our connection to territory, materials, and nature through the production of a multidisciplinary practice (paintings, installations, tapestries, performances, poetry, etc.).

Museum Director
Fabrice Hergott

Curators
In Paris Odile Burlaux, curator in chief, Musée d'Art Moderne de Paris

In Lausanne
Nicole Schweizer, contemporary art curator, Musée cantonal des Beaux-Arts, Lausanne

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Otobong Nkanga
Social Consequences V: The Harvest
2022
Acrylics and adhesives on paper
42 x 29.7 cm
Wim Waumans Collection
Courtesy of the artist

Visitor information
Musée d'Art Moderne de Paris
11 Avenue du Président Wilson
75116 Paris
Tel. 01 53 67 40 00
www.mam.paris.fr

Open Tuesday to Sunday 10am to 6pm Late opening:

Thursdays until 9.30pm

Cultural activities
Information and bookings
Tel. 01 53 67 40 80

Admission
Full rate : 14€
Concessions : 12€

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The concept of strata is central to the artist's work—both in the materiality of her sculptures, interventions, performances, and tapestries, but also her way of thinking about the relationships between bodies and lands—relationships of exchange and mutual transformation. Otobong Nkanga explores the circulation of materials and goods, people, and their intertwined histories, as well as their exploitation, marked by the residue of environmental violences. While questioning memory, she offers a vision of a possible future.

Exhibition overview

Bringing together emblematic installations, series of photographs, recent works, and a great number of drawings, some of which date to the early years of her career and have never been on view until now, the exhibition offers a cross-section of Otobong Nkanga's protean oeuvre, spanning her career from its beginnings to the present. It follows a genealogy of recurring subjects (such as mining extraction or the various uses and cultural values tied to natural resources) in a body of ever-evolving visual work. For the occasion, the artist has reactivated some emblematic works, adding new elements to them in a site-specific poetics of entanglement, thereby creating connections between forms, materials, or ideas.

The works featured come from French and international public collections (Castello di Rivoli in Rivoli, Stedelijk Museum in Amsterdam, Beyeler Foundation in Basel, Henie Onstad Kunstsenter in Sandvika, M HKA à Anvers, Centre Pompidou in Paris) and private collections as well as the artist's studio. The major work *From Where I Stand* (2015), which was acquired at the Friends of the Musée d'Art Moderne gala banquet in 2022, will also be on view in the exhibition.

Exhibition catalogue

In addition to three essays (Noam Gramlich, Sandrine Honliasso, Maya Tounta), the bilingual (French/English) catalogue published by Paris Musées will include a long interview between the artist and the curators. Installation views of the site-specific works will complement the section devoted to reproductions.

Organized with the artist and in collaboration with the Musée Cantonal des Beaux-Arts in Lausanne, the exhibition will run from October 10, 2025 to February 22, 2026 in Paris, and then from April 3 to August 23, 2026 in Lausanne.

With the support of Sfil



Biography

Born in Kano, Nigeria in 1974, and now living in Antwerp, Belgium, Otobong Nkanga trained at Obafemi Awolowo University in Ile (in Yoruba, Ilé-Ife), Nigeria, the École Nationale Supérieure des Beaux-Arts in Paris, and the Rijksakademie in Amsterdam.

Her work has been featured in many solo exhibitions, including: Nasher Sculpture Center, Dallas (2025); The Museum of Modern Art, New York (2024); Instituto Valenciano de Arte Moderno – Centro Julio González, Valencia, Spain (2023); Frist Art Museum, Nashville, United States (2023); Museum Sint-Janshospitaal, Bruges, Belgium (2022); Kunsthaus Bregenz, Austria (2021—2022); Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, Turin, Italy (2021—2022); Villa Arson, Nice, France (2021); Henie Onstad Kunstsenter, Høvikodden, Norway (2020—2021); Martin-Gropius-Bau, Berlin (2020); Middlesbrough Institute of Modern Art, United Kingdom (2020—2021); Zeitz Museum of Contemporary Art Africa, Cape Town (2019); Tate St Ives, United Kingdom (2019); Museum of Contemporary Art Chicago (2018); The Tanks at Tate Modern, Blavatnik Building, London (2017); Museum Folkwang, Essen, Germany (2015); Stedelijk Museum Schiedam, Netherlands (2015); Portikus, Frankfurt am Main, Germany (2015); Museum of Contemporary Art Antwerp (2015); Kadist, Paris (2015).

The group exhibitions in which she has participated include the biennials in Lyon (2024), Venice (2029) and Sharjah (2019), as well as Documenta 14 (Athens and Kassel, 2017). Otobong Nkanga received the Jury's Special Mention Award at the 58th Venice Biennale (2019). She is the recipient of the Zeitz MOCAA Honorary Award for Artistic Excellence (2025), the Nasher Prize for Sculpture (2023), the Peter-Weiss-Preis, Bochu (2019), the Sharjah Biennale Prize (2019), the Lise Wilhelmsen Art Award (2019), the Ultima Flemish Cultural Prize for the Visual Arts (2018), the Belgian Art Prize (2017) and the Yanghyun, Seoul Prize (2015).

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Paris Musées Editions

192 pages

35€

PREFACE

FABRICE HERGOTT, Director of Musée d'Art Moderne de Paris & JURI STEINER, Director of Musée Cantonal des Beaux-Arts de Lausanne

The Musée d'Art Moderne in Paris and the Musée Cantonal des Beaux-Arts in Lausanne are delighted to be hosting the first retrospective devoted to Otobong Nkanga in Switzerland and France. At a time when ecological, social and political upheavals are redefining our relationship to the world, exhibiting the work of Otobong Nkanga is clearly an absolute necessity. A recipient of the prestigious Nasher Prize in 2025, the Nigerian-Belgian artist perspicaciously raises questions about the complex ties binding humans to the earth, raw materials and collective memory. This unprecedented exhibition provides an in-depth look at the career of an already internationally acclaimed artist, whose practice stands out for its multifaceted exploration of a contemporary world that has become, through tensions and threats, incomprehensible.

Since the start of her career, the artist has skilfully transposed reality with the meticulous attention of a cartographer, inviting us to embark on a voyage and observe the underside of our reality. Her works embody the artist's unique talent for conjuring the personal repercussions of the political as well as the political effects of the personal. Otobong Nkanga gives shape to a vertiginous universe, insofar as her work reminds us that the Earth is also a body, made up of power dynamics and equilibrium, in which everything is interconnected over time and distance. The broad scope of the exhibition, with its wide-ranging subjects and approaches, unfolds across the arc spaces at the Musée d'Art Moderne in Paris and all the temporary exhibition spaces at the Musée Cantonal des Beaux-Arts in Lausanne, in order to fully convey the exhibition's message.

Museums continue to be places for discussion and hospitality, exhibiting a wide range of works and providing the potential to foster an open-mindedness to the world and the unknown. In Otobong Nkanga's work, this unknown is actually right under our feet, or close at hand, but the violence of habit and the brutality of the economy prevent us from perceiving it. Otobong Nkanga's work addresses major contemporary issues—ecology, extraction, and the interconnectedness and interdependency of different regions around the world. Her work raises more questions than answers, leading us along unexpected paths and empowering the visible world by giving it a greater presence, a unique poetic transparency, making reality more intelligible.

"I dreamt of you in colours." Otobong Nkanga in Conversation.

ODILE BURLURAU and NICOLE SCHWEIZER

Otobong Nkanga_I always wanted to be an artist, but the realities of being one in Nigeria were, well, how many female artists are you seeing? And when you saw artists, they never looked like people who would have money, they always looked a bit, you know, scruffy. Because as artists, they just did their thing. And then you saw architects, wearing suits, having an office [laughs]. Wearing corporate clothes in Nigeria is a status thing. And I was looking at that and I thinking, yes, I love art, but maybe just to be able to look normal and to be able to have a normal life, it would be better if I go into architecture. And I'll explain why. My father died when I was seven. He was in telecommunications and had his companies in Nigeria, one in Lagos, gmac company, another branch of down south where we come from, and one in the north. By the time he died, he was opening a company in America. So we were quite comfortable. But once my father died, it went from light to dark; everything fell apart. My father's things were all taken away by his family. Every single thing. The bank accounts were frozen. And I saw my mother struggle; my brother was only six months old. I saw my mother in a dark place. The thing that saved us was that she was an educated woman who had a very good job, thanks to which we were able to survive. So you have to understand that thinking of art also implied thinking about the experiences of seeing my mother having to take care, all of a sudden, of four kids with a very small salary. And I swore to myself that never, ever would I be in such a position in my life.

So that's how the idea that architecture might be the most comfortable place to be came about. But the funny thing was that my mother encouraged me to do what I was passionate about and made me rethink my initial choice. Because no matter what happens, that is the thing that will keep you going. She asked me to choose well and choose wisely. I was around fifteen. I came back to my mother, and she told me about the dream she had when she gave birth to me, that I was someone who was playing with these cloths and things in colours. And she said to me, I dreamt of you in colours. You were free within colours. You were free moving through those colours and cloths and things like that. She felt that in architecture, I would be strangled. I sat down and thought also about where I wanted to study. I wanted to be far from my mother to have a certain kind of freedom, but not too far from home. I decided to go to Ife and I got into the art department. And that's how I started with art.

[...]

Odile Burlurau & Nicole Schweizer_What inspired you to create the *Keyhole* series?

ON_Ah, *Keyhole*. Okay, so during the time when I was making works like *Fattening Room*, I always went back to Nigeria during the summer. Those were the luxury days; I could be in Nigeria for three months! And I would not stay in Lagos. I would go to Ife and continue classes with my classmates. We went to visit mud houses, studying how they were built, their materials – straw, rocks, wood – and the way they used palm leaves to create a structure at the back, slapping a mixture of rock and water on the leaves to build thick walls in this red, clayish earth. This really helped me to think through *Fattening Room*, in the same way as looking at works by Fathi Hassan (b. 1957, Cairo) or looking at nomadic housing tents did. But one of the places I visited which was key, was the Osun-Osogbo Shrine. This shrine, which is by the water, is dedicated to the worship of the Osun, goddess of fertility. And I wanted to meet Susanne Wenger (1915–2009, aka Adunni Olorisha), an Austrian- born artist who had moved to Nigeria and felt really connected to the religion and the people and was, together with the Yoruba priestesses and priests, instrumental in reinstating the protection of the Osogbo Shrine.

Her house was full of artefacts and sculptures; she would create these "figures" with wires and metal rods. Her whole house was a sculpture, the gate, the walls, etc. And there was one of the sculptural structures she had made that looked like a keyhole. When I went, she wasn't there, but you could visit her house, and I was looking at things through that sculptural keyhole-shaped structure. When I came back to Paris, I was really thinking about this idea of being far away and looking at Nigeria, at things that were going on – the political relationships, the social aspects and what people were complaining about – almost like a voyeur looking through a keyhole.

The question of the impact of the military on people's lives is central in these clay pieces. You see a military guy swallowing a person, and the feet are dangling and it's almost as if they become one. You have a woman, a rope around her neck, leaning towards a broken spoon spilling its contents. He can't even get to the food. So there are all these stories that were talking about the situation through this keyhole. With me as almost a spectator. I think I made about ten or twelve keyhole drawings. But unfortunately, I only have four left. I have no idea where the rest are. And I can't remember what they look like.

OB & NS Working on this survey, we were struck by the way your work over the past thirty years has explored an impressive range of media and techniques, as well as visual and sonic strategies.

You've just talked about how certain materials, like clay and ceramic, appear very early on in your career, that they have always been there, only to resurface later in a different form. How did you come back to producing ceramics such as the elements in *Craving for Southern Lights* (2023)? How do the different materialities come into play?

ON I think I would even start earlier, not necessarily with ceramic, but with that relationship to the soil and to the earth. My earliest memory, as a child of two or three years old, is about playing with earth. There are these drawings called *Filtered Memories* where you have this tilted house that gets burned, with hands pouring water trying to stop the fire: that was my childhood home. And this house was in wood, and we would play underneath it, with sand and earth and things like that, and we had all those buckets and things my mother bought so we could make little sculptures and play. And we'd play there for hours, away from the sun, in the cool . . . And I remember that feeling so deeply, playing with that soil and with the earth and with the sand. It must have impacted me in a way because it still stays in my memory, and it's a very pleasant memory.

Another memory from my childhood is the way we used to play outside a lot. We didn't have toys. We would scavenge everywhere, sometimes stealing palm oil, crayfish and salt from the kitchen, cooking playing, digging into the soil, cutting hibiscus leaves, picking out worms. And we were so excited because we weren't allowed to do this. My mother always farmed, and she would make us farm and fetch water on our heads. We were very busy, and when we had spare time, it was on the land that we played.

Yet another important memory is the story of the mica stones, walking to school and seeing the light fall on mica on the ground. Oh my God, it felt like little treasures. I was always looking down on the ground, picking things up and seeing things that were connected to the soil and connected to the earth without realizing that mica was actually a stone. I thought it was something else like this extraterrestrial thing. The light glitter that you see on tv. Only later, after doing some research, did I understand that there's actually mica makeup and all those things.

There were many other encounters with materials, but without the acknowledgement or the knowledge of what things were, and yet my body already absorbed it and knew it. And later on, when you call it art or when you're making an artwork, it then becomes real. Before then, it's real, but it's in another realm of engagement with the body . . . So how did I come to produce ceramic for the elements in *Craving for Southern Light* (2023) at ivam, the Institut Valencià d'Art Modern? I've always wanted to do ceramics, and I already made some at the Beaux-Arts in Paris. Then at the Rijksakademie there was a kiln and all the facilities to do ceramics. When I left, I didn't have a kiln and stopped doing it. But a couple of years ago, Nuria Enguita invited me to do a show in Valencia, and I knew that both Valencia and Manises are important centres for ceramic production. When I was visiting, I thought that this could be the opportunity to actually make a ceramic work. I had had a craving for years to make ceramic works. So that's how I decided to come back to something that I've always enjoyed making.

OB & NS In these new ceramic works, you have been experimenting a lot with the material, the textures, the different ways of glazing and firing, the shapes, and so on . . .

ON Yes. Being in Valencia, I was so excited about the idea of glazing and working with ceramics. But they have all these colours, and it looks very traditional, which is not at all what I wanted.

I wanted something which really related to my ideas. Each time I went to Valencia, it was raining, it was grey. It was almost as if I was leaving Belgium to go to Belgium. At the same time, we heard a lot about the fires and it started to make sense, the greyness of the sky in relation to the greyness of the smoke. I've been in the city when they were burning things and I thought it would be fantastic to be able to make a sculptural work thinking about landscape, fire, weather. I wanted life on something that has been burnt and gone through fire.

Not a tree, even though I started by making many branches but discarded them because they didn't work. Then I started making surfaces which remind you of something that has cracked. That's why the totem-like shapes appeared, and the plants that have gone through the motion of the sun and the heat drying them to become this latent, potent material for healing the body. There is lavender, chamomile, etc. The sun is not only something negative. It is also something that allows for things to be dried and preserved for the future. That's why the sculpture shifted from the idea of creating a tree with moss and life into these columns that have been dried by the heat, and which can keep elements for the future in times of famine, in times of drought, to offer other alternatives.

OB & NS You've talked about the verticality of the column, about the totem-like nature of the ceramics. In a reverse movement, we could also think of the ways in which you work in space with textiles, as tapestries destined to be hung on walls and as carpets designed for the ground, for the body to lie on. You have been intensively engaged in producing tapestries for more than ten years now. It seems that with this technique, you bring together your Nigerian heritage (the kangas and the textile skills your mother taught you) and Dutch and Flemish traditions. Could you tell us where your practice comes from more specifically, and what you're interested in when creating a tapestry or a carpet? The colours, the threads, the possibilities of layering, the potential for narrative?

ON Yes. The carpets were first shown at Castello di Rivoli, near Turin (2021). Before the pandemic, in 2019, early 2020, I was seriously thinking about works that would allow for a certain kind of performance of the body. I wanted things you could lie on, in contrast with the usual position of the body in a museum, where you're always standing. So of course there was an early carpet I made in 2015, *From Where I Stand*, which is in the museum here, in the Musée d'Art Moderne collection. And there was this wish to make a work on which you can lie, and both look at the carpet and look at the museum from a different angle. The carpet can be the place for conversations; all kinds of things can happen on it. After that, I wanted to devise smaller, more intimate kinds of situations, and create something much softer, much more layered. Since I'd already worked with all these minerals, like mica, azurite, lepidolite, biotite and fuchsite and all that, I started looking at stones that are connected to healing processes. What their connections are in relation to how we relate to them, how we put them in space and how we imagine them to do good to us.

Some stones – like pyrite – are meant to bring money. You always have a pyrite stone with you in order to gather money. Some stones are meant to clear the air for conversations. Some stones are meant to heal you. Some stones are meant to collect negative energies, like the tiger eye. You wear it when you're travelling because it collects all the bad things. And then when you get back home, you put it on selenite, or you wait for the full moon and put the stone outside and it cleanses your stone. And I thought, why don't I make a carpet made of a stone?

[...]

OB & NS Thinking of bodies, of fragmented bodies, also recalls the four *Unearthed* tapestries, created for Kunsthau Bregenz in 2021, because there it is very strong, the way you open up the view onto realities that are contemporary with Flemish tapestries but never shown in them. You're bringing back into the tapestries the atrocities upon which the "opening up" of the European modern world is founded. Would you frame it that way?

ON Yes. I think one of the artists I find so important is Goya because he depicted both very important royalty in ways that weren't always very favourable to them, while also bringing into the images atrocities from other parts of the world. There are also people like Zoran Mušič (Slovenian artist, 1909–2005) who I find important in relation to documenting a certain time and a certain history. And in contrast, you have works that are meant to appease. You look at an Ingres painting and the ladies are just so luscious. Or then again you look at a Géricault. So I'm interested in these very classic ways of thinking of imagery and art, and thinking of what they are doing within a specific environment. Why is it there at a specific time and what makes it so important that it is there?

Devising *Unearthed* for the four-floor building of Kunsthau Bregenz, I wanted to create a narrative which would be a build-up towards an understanding of how the different worlds which we've learned to think of as separate are actually connected. I was thinking of the world of the Abyss, the Midnight zones, the Twilight zones, and the Sunlight zones, about the different strata in the waters, in the seas. And how the world forgets that what happens in the sea totally affects what happens on the land. It affects what happens in relation to human beings, but it also affects the residues that have fallen to the bottom of the sea, and then regenerate as energy through planktons and through other life forms eating into it.

And if you think of one of the coldest parts in the world as having one of the hottest things in the world, namely the hypothermal vents, you're looking at things coexisting in an incredible way. And then you look at life forms that never see light, never – they are blind and go through space in blindness, but they understand how to move through this landscape. With that, I started imagining the four hundred years of taking out people from our continent, slowly moving them from one spot to another. This silent sea that never talks, the silent sea that never reveals anything. And this slow deposition of bodies and people that never made it to the land again. They became land in the sea. They became energy in the sea. Abyss was about that powerful energy coming from the core of the Earth, where magma and all those things are brewing and creating life. It's constantly pushing out minerals into the bottom of the sea and balancing the heat and the warmth for all the life forms that are there. But at the same time, you think of all the bodies falling and going down to the bottomless pit, into the abyss. And melting away and becoming mineral again. If we think of our bodies as copper, iron, phosphorus, everything that we are – plus seventy per cent water – at the end of the day, when we die, when we fall, all organic matter becomes again mineral and water. And to think that we're now going to dredge the seas, go deep to get out cobalt, to get out minerals that will be used for our cars, used as energy, makes me feel like, Oh my God, you never rest even in death, because even in death you still provide something. We are just nutrients for another thing in another state. So we are just in passage, to be able to give energy to something else. But we are subverting the lines and the roles and the rules of what has been put in place by nature. We are short tracking it and quickly extracting things at such a fast rate that it doesn't allow things to settle. To come back to all these human beings who have been taken out of the continent for four hundred years, and had their energy and labour exploited on another continent to build capital, now, the same bodies that did not make it across the sea will be transformed into minerals used to give energy and profit to capital yet again. That's how all those fallen hands at the bottom of the tapestry came about. Parts of these bodies have become mineral, and the line goes all the way to the top and into Midnight, then into Twilight, with a different constellation of minerals. Meanwhile things are shifting: you see more jellyfish, which is a sign of increasing heat, so there are more and more jellyfish in the drawing. The colour is shifting slowly to become this warmer tone, and by the time we get to Sunlight, it's melting. But in Sunlight, there are these pockets with a selection of old, resistant plants. Ivy, ferns, heather, all plants that are also found in for cemeteries. It's a way of saying that within all that loss, other things survive, which have survived other catastrophes over time. That's the whole idea of *Unearthed*.

[...]

OB & NS You have covered many of the questions we wished to tackle today, but somehow, we haven't talked about drawing. Could you talk about the importance of drawing in your practice, both as a space to develop ideas, and as a more intimate space to share very personal elements? How do you choose the surface on which to draw, whether in sketchbooks, on paper, on walls? It is interesting to see how your wall drawings often connect elements visually in space, in the same way that you connect places and histories in the works themselves.

ON I can talk about drawing, yes. From childhood, apart from playing with the soil and the earth, I was also drawing and sketching things. I remember always drawing, even if it was in the soil and you just think of it as playing. And the capacity of drawing in the head, in the mind, where I can see the lines, is very much part of my working process. Even when thinking of a space, I'm drawing that in the mind and actually creating the work and seeing it in a three-dimensional space. But of course, when we think of paper and drawing and all that, we think of this two-dimensional thing in which you give the illusion of a three-dimensional material. But I would say that thinking about a work is also a way of creating a drawing. Creating systems, a network system. Creating all these bubbles next to each other. And imagining this kind of mental sketching of things until finally the hand translates it onto paper, onto something. So I think in drawing. I think drawing in space. As for the drawings on paper, many of them, like *Filtered Memory* (2009) or *Social Consequences* (2009), are ways of arranging my thoughts on paper. Arranging things that are brewing in my mind. Drawing is that space of release where thoughts, imaginary, conflict, anger, all kinds of emotions and feelings are put together and bundled and thrown out onto the paper. But it's also a way for throwing out sketches and plans, because only by drawing can I get close to what I wish to convey. I could say, Oh, I'm thinking of this tree. And you're thinking of an orange tree. I'm thinking of a palm tree. How would you know? When I say this chair, there are thousands of ways in which that chair could be. Once I start drawing the chair, our minds meet. So it's a way of making sure that the other person's understanding of your world becomes even more clear. If two of us are drawing the same element on a sheet of paper, we are going to combine our imaginary and make something extraordinary.

Looking at a drawing like *Social Consequences I*, we see how the consequences of A affect B and how the consequences of C affect D. We see houses surrounded by barbed wired. And the barbed wiring manifests a dual position, that while you are protecting yourself, you are also isolating yourself. By protecting yourself, you are also eliminating some things that could have entered your life to change it. The string continues onto the next sheet of paper where two people, my sister and my brother, are holding and protecting each other. And another figure, let's say the other sister, is there in her own world and nobody protects her. She is tangled in her own mental state. Then the string goes into a landscape consisting of trees protected by lines, and further continues into a group of hands, possibly those of landowners, tied by knots to create wealth. So you are looking at different ways in which a thread or protective system becomes oppressive, or becomes something that protects, but also divides and creates hierarchies and ends up as a thread bundle. Looking at this drawing is like looking at my thought process, which started from the notion of protection, and from thoughts about how the colour palette itself calls forth questions of segregation. I use drawing as a way of understanding the world and to think through the mechanisms of what a thread is.

Other drawings, like the wall drawings I did for ivam for example, are much more atmospheric, as I said earlier, with the grey sky and the tone and smoke. The lines created by the gradient from one colour to another came about thinking of the shift of emotions associated with going to that place. Also, at ivam, the lines drawn over this grey scale were the colour of fire. Going from the blackness of fire to the blueness of fire to the yellowness of fire. So once you look at the drawing, the colours are shifting from that blue flame when there's a lot of oxygen into that yellow flame, and then after that into a kind of intense reddish hue that you can see when something is burning in the forest, a red that feels so intense that it's almost black, so you're actually feeling the heat coming from all those colour tones. And the lower parts were drawn in shades of blues, coming up into the reds and the yellows, and into smoke. So it actually represents a forest, without having to say it. It's the sun, without having to say it, in a very abstract kind of way.

Events

Saturday, October 11, 2025 – 4:00 PM

Performance *Solid Maneuvers* by Otobong Nkanga

Saturday, January 10, 2026 – 3:00 PM- 5:00 PM

Performance *From Where I stand* by Otobong Nkanga

Thursday, January 15, 2026 – 7:00 PM

Discussion-meeting with Otobong Nkanga, Sandrine Honliasso (responsible for artistic projects and publications at FRAC Champagne-Ardenne) and Simon Njami (writer, curator and art critic)

Sponsor

Sfil, sponsor of the exhibition

Sfil is a public development bank serving local communities, public health, and French competitiveness internationally. Founded in 2013, Sfil is a subsidiary of the Caisse des Dépôts Group.

It mobilizes long-term investors to offer tailored, sustainable and secure funding conditions to local public actors, healthcare institutions and exporters.

Everyday, Sfil supports essential projects that make a real difference to people's lives such as schools, public hospitals, wastewater treatment plants, transport infrastructure, satellites, wind farms and sports facilities. Through its actions, Sfil actively contributes to regional development and France's economic sovereignty.

Since 2022, the company has been supporting City of Paris' museums network cultural program. In 2025, the company will support the first Otobong Nkanga's monographic exhibition in a Parisian museums which will take place at the MAM. The artist explores the links between ecology, human body, and territories through powerful and sensitive work. This vision is shared by Sfil and its teams, which are committed to a sustainable and inclusive future.



Visitor information

PARIS MUSEUM OF MODERN ARTS

Postal address

11, avenue du Président Wilson, 75116 Paris
Tél. 01 53 67 40 00 www.mam.paris.fr

Public transport

- Metro : Alma-Marceau ou Léna (ligne 9)
- Bus : 32/42/63/72/80/
- Vélib's bike station : 4 rue de Longchamp ; 4 avenue Marceau ; place de la reine Astrid ; 45 avenue Marceau or 3 avenue Bosquet
- Bike : Bicycle parking spaces are available in front of the museum entrance.
- RER C : Pont de l'Alma (ligne C)

Opening hours

- Tuesday-Sunday, 10am - 6pm (last entry 5:15pm)
- Closed on Monday and on some public holidays
- Open late: Thursday until 9.30pm

Admission

Full rate: 17 €
Reduced rate: 15 €
Free for visitors under 18

Combined ticket with *George Condo* exhibition, full price: 20 €
Combined ticket with *George Condo* exhibition, reduced rate : 18 €

The exhibition is accessible to people with motor disabilities and reduce mobility.

No-queue tickets: www.mam.paris.fr

Paris Musées

THE NETWORK OF MUSEUMS OF THE CITY OF PARIS

United since 2013 under the Paris Musées banner, the City of Paris museums and heritage sites are home to collections as remarkable for their diversity as for their quality. In a gesture of outreach visitor services have been upgraded, more attractive entrance fees introduced for temporary exhibitions, and special provision made for visitors unfamiliar with this kind of cultural context.

The permanent collections (which are free), the temporary collections and the varied cultural activities drew 4,8 million visitors in 2024.

By consulting the Paris Musées website you can keep up to date on what's happening at the museums, get acquainted with the collections, and prepare your visit: parismusees.paris.fr

THE PARIS MUSÉES PASS

VISIT WHEN AND WHERE YOU LIKE !

The Paris Musées Pass means unlimited, no-queue access to all temporary exhibitions in the 14 City of Paris museums, together with special prices for museum activities, reductions in the bookshops, boutiques, cafés and restaurants, and advance information on museum events. More than 16,000 people are currently holders of the Paris Musées Pass.

All information: Museum reception or : www.parismusees.paris.fr

