

# MARRONAGE

## THE ART OF BREAKING THE CHAINS

CURATORS: GENEVIÈVE WIELS AND THOMAS MOUZARD

Exhibition - Maison de l'Amérique latine

12<sup>th</sup> May – 24<sup>th</sup> September 2022

Preview 11<sup>th</sup> May 2022



Illustration: Spatula, Paul Sangnier mission (1938), wood, 45 x 12 x 1 cm, legacy of Jean Hurault  
Inv. 71.1939.25.566. © musée du quai Branly - Jacques Chirac, photo Pauline Guyon. Dist. RMN-Grand Palais

MAISON  
  
AMÉRIQUE  
LATINE

MONDAY TO FRIDAY: 10AM – 8PM/ SATURDAYS: 2PM TO 6PM

CLOSED SUNDAYS AND PUBLIC HOLIDAYS

FREE ENTRY

[March 2022]

## STATEMENT OF INTENT

The exhibition «Marronage, the art of breaking the chains» is organised by the Maison de l'Amérique latine. It is accompanied by a book co-published with Éditions Loco, with a preface by Christiane Taubira, and a series of conferences and documentary film screenings to highlight the history and visually artistic productions of people of African descent who were forcibly transported to South America and who structured themselves into societies that emerged from the flight and from the refusal of slavery.

In Suriname and French Guiana, where the forest protected them, these societies (the Saamaka, Dyuka, Paamaka, Boni-Aluku, Matawai and Kwinti) first had to defend their freedom, then build, develop, and once peace was restored express their sense of beauty, of grace: moy.

Our aim is to show and contextualise the continuity and artistic creativity expressed by these people by presenting objects produced in the first half of the 20th century, which have become museum collections, and an overview of contemporary creation. For contrary to what some ethnologists may have thought in the 1930s, when they were collecting not works of art but «exhibits» - research pieces by endangered peoples - the Maroons continued to live in their own way and to create.

So, the artists, the tembeman, are still sculpting and painting. In their expert hands, everyday objects are transformed into works of art (a comb, a dish, a paddle, etc.), they are made for themselves, offered to others, particularly to the woman they love, or sold to clients. Women make capes, calimbés and scarves, constantly renewing techniques and forms, according to a clearly identifiable aesthetic. The art discussed in this exhibition is an art of emancipation but also a social art that celebrates encounters and that speaks of love.

To understand these people, born of the refusal of the fate that had been reserved for them, we will give the floor to witnesses, those of the time of slavery and those of today. In this way, we will discover an original culture, born of war and which rejects all forms of oppression.

This exhibition therefore presents the public with works that are rarely exhibited. One example is the collection assembled by the poet Léon-Gontran Damas in the 1930s on the Maroni River.

For all those who refer to themselves today as Bushinenge or Busi konde sama, this is about (re) discovering a chapter of their history and living heritage. This exhibition aims to contribute to raising awareness of a population that is too often ignored, without confining it to the past, while making the public aware of an aesthetic that reinvents itself and defies categories (heritage/creation, art/craft, primitive arts/contemporary art, etc).

We hope that this discovery will be a meaningful encounter for visitors and readers with people attached to their identity and freedom

Geneviève Wiels and Thomas Mouzard  
Exhibition curators

## ARTISTS EXHIBITED

Sherley Abakamofou  
Carlos Adaoudé  
Thomas Adiejontoe  
Franky Amete  
Wani Amoedang  
Antoine Dinguïou  
Karl Joseph

Antoine Lamoraille  
John Lie A Fo  
Nicola Lo Calzo  
Feno Montoe  
Ramon Ngwete  
Gerno Odang  
Marcel Pinas  
Pierre Verger

## WORKS FROM THE FIRST HALF OF THE 20TH CENTURY

18 objects from three collections of the Musée du quai Branly-Jacques Chirac and 13 photographs which have never been exhibited as a whole.

In the 1930s, the recently created Musée d'ethnographie du Trocadéro, directed by Paul Rivet - who also co-founded the Maison de l'Amérique latine in 1946 - was looking for quality objects to place in its display cases to maintain its position among the world's ethnographic museums. Missions were organised on the Maroni River in French Guiana to meet Amerindian peoples and Maroon societies. Patrons, industrialists and a magazine director, financed the trips.

**Léon-Gontran Damas**, a poet, financed by Lucien Vogel of the magazine «VU» set off for the Maroni River in 1934. Not much is known about this mission but some beautiful objects, including a large comb, were brought back and will be exhibited.

**Paul Sangnier** was 21 years old when he went on a mission, financed by the museum, in 1938. He is responsible for the most important collection kept in the museum and assembled in Boniville under the control of Gran-Man Difou. Paul drowned in the Dordogne three months after his return. Objects from this expedition will be exhibited and a 3-minute film will be shown to the public, made from his images and family documents.

**Jean Hurault**, a cartographer, travelled to Guiana from 1946 to the 1960s. He became an ethnologist, filmed and collected ancient objects. These objects were deposited after his death in 2005 at the Musée du quai Branly - Jacques Chirac and eight of them are presented in this exhibition with numerous photographs.

## CONTEMPORARY (TEMBE) ART

13 paintings, 13 bas-reliefs, 5 sculptures (including 3 original creations), 30 combs.

The exhibition expresses the vitality of Maroon arts over the last thirty years. If the collections of the 1930s anonymised the artists, the two generations of creators gathered in this exhibition can present themselves and express, notably through the catalogue, their vision of Maroon arts.

**The works of the following painters and sculptors are exhibited: Carlos Adaoudé, Thomas Adiejontoe, Franky Amete, Wani Amoedang, Antoine Dinguïou, Antoine Lamoraille, Feno Montoe.**

The last two generations of artists highlight the historical continuity and permanent creativity, notably through painting on canvas which appeared in the 1980s.

## CONTEMPORARY PAINTING

Hervé Télémaque, John Li A Fo, Marcel Pinas.

The great painter **Hervé Télémaque**, born in 1937 in Port-au-Prince and living in Paris since 1961, was honoured by the Musée national d'Art moderne – Centre Pompidou during a huge retrospective of his work in 2015. A fervent admirer of Maroon culture and art, he has not only supported this event at the Maison de l'Amérique Latine, but was also the originator of it. He has created an original work for the occasion.

Two other internationally renowned artists will each present a work in connection with the history, culture or art of the Maroons. A way of relating artistic points of view on Maroon arts.

The artist **Marcel Pinas** was born in 1971 in Pelgrimkondre, in the north-east of Suriname, near Moengo and Moiwana, two villages that played such an important role in the civil war (1986-1992). His art is about the destruction and reconstruction of culture, especially dyuka. He is the founder of the cultural centre dedicated to the knowledge and culture of the Black Maroons, the Tembe Art Studio (Moengo, Suriname).

The painter, lithographer and sculptor **John Li A Fo**, who studied at the Fine Arts School in The Hague in the 1970s, is based on the Guiana Shield, of which he intersects the cultural imaginations. Pinty Girl, the work he is presenting, which has never been exhibited before, breaks a little further away from a filiation to the Cobra movement, this «explorer of a spiritual mode without borders», while borrowing from the Maroon culture which he considers to be part of his own.

## TEXTILES

15 pangi, embroidered or appliqué fabrics, mainly from the collection of the Mana Art and Research Centre. (CARMA).

Tembe is not limited to men's work (wood and paint), as women's productions, clothing and calabash engraving, are very active and complementary aspects.

**Sherley Abakamofou** exhibits one of her cross-stitched works.

## PHOTOGRAPHY

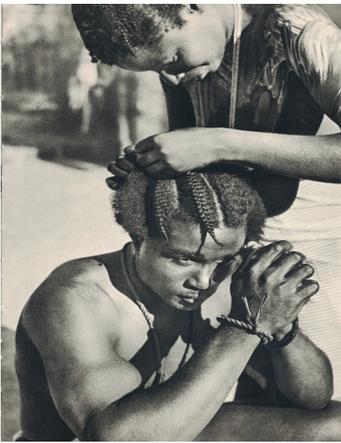
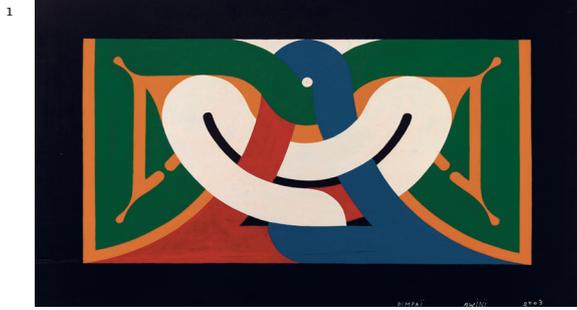
The photographers **Nicola Lo Calzo**, **Gerno Odang**, **Ramon Ngwete** and **Karl Joseph** each present 2 works in dialogue with the photographic work of the ethnologists **Jean-Marcel Hurault** (5 photos) and **Pierre Verger** (6 photos).

Some previously unpublished photographs taken during **André Schwartz-Bart** trip to the Maroni River in 1960 (on loan from Simone Schwartz-Bart) complete the discovery of life in the villages over the last 70 years.

## ICONOGRAPHY

The 18th and 19th century engravings illustrate life on the plantations in Suriname and the behaviour of the masters towards the enslaved men and women.

These are engravings by **William Blake** illustrating the work of **Jean-Gabriel Stedman**, an English captain on the payroll of the Dutch, who came to fight against the Maroons, and 50 years later, engravings by **Pierre-Jacques Benoit**, a Belgian draughtsman, traveller and naturalist. The works of art from which these engravings are taken, on loan from Jean-Paul Duviols, are shown to the public at the exhibition.



1. When your canoe is at the jetty you have found a place to sit, 60 x 100 cm © Mama Bobi. 2. Comb 70.2006.30.11 / Ph. © Musée du quai Branly - Jacques Chirac. 3. Rice winnowing dish. Wani Amoedang, coll. Carma. 4. Young Aluku girl, pito-pito hairstyle, 1957. Ph. Jean Hurault 5. Passing the first barrier of a waterfall under the direction of Kazal. Ph. Jean Hurault, 1970. 6. Nicola Lo Calzo. Obia. Papakente, gold panner. Courtesy Galerie Dominique Fiat, Paris. 7. Fa mi kon na so mi e gwe baka, Antoine Lamoraille / Ph. © Mama Bobi. 8. Anonymous, loincloth, 1995, Mana road, appliqué, 87 x 137 cm, coll. Carma. 9. Anonymous, loincloth, 1980, Suriname River, embroidery, 85 x 120 cm, coll. Carma. 10. Abelintie Jovensina, doily, Mana, appliqué, 90 x 100 cm, coll.

11



14



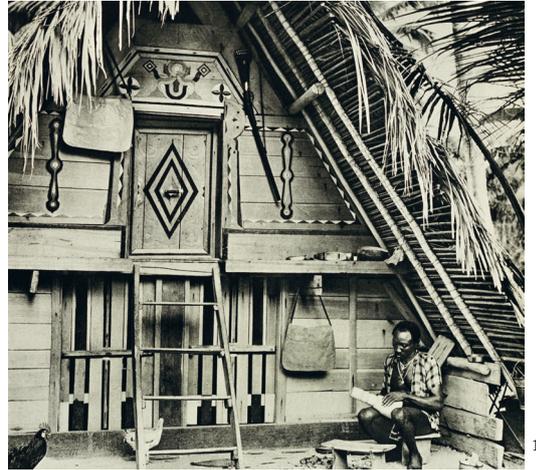
99 17H019.5 2,003



13



15



16



18



17

11. Decorated container: calabash, 1938, Musée du quai Branly - Jacques Chirac. 12. Hori tranga yu no musu lusu, Thomas Adiejontoe, 2003, Ph. © Mama Bobi. 13. Nicolas Lo Calzo, Group of female captains, 2014. Courtesy Galerie Dominique Fiat, Paris 14. Paddle, Jean Hurault mission, Musée du quai Branly - Jacques Chirac 15. Illustration Trip to Surinam, Pierre-Jean Benoît © 1839 Brussels, Belgium, Society of Fine Arts 16. Two-storey house. Djuka du Tapanaoi, 1957 / Ph. © Jean Hurault. 17. Rice winnowing dish 70.2006.30.1 18. Stephano, a young Ndjuka on the bank of the Maroni River, Belicampo village, French Guiana © 2014 Nicola Lo Calzo. Courtesy Galerie Dominique Fiat.

# ORGANISATION & RECEPTION: MAISON DE L'AMÉRIQUE LATINE

The Maison de l'Amérique latine was founded in the wake of the Resistance, in 1946, at the instigation of General de Gaulle and on the initiative of the Ministry of Foreign Affairs. An outstanding site, the Maison de l'Amérique latine is a privileged place for the reception, meetings and exhibitions of the Latin American cultural and diplomatic community in Paris.

The Maison de l'Amérique latine is a place for encounters, art and exchange. The oldest artistic expressions rub shoulders with the most innovative contemporary creation trends.

Various artistic, literary, philosophical and musical activities are scheduled daily. There are also theatre readings. Debates on current affairs, conferences, literary prizes (Roger Caillois, Edouard Glissant, Carbet de la Caraïbe) and concerts are organised. Humanities are also play a significant role.

Close relations are maintained and numerous events co-produced with the cultural services of Latin American embassies, foreign and French institutions, associations, non-governmental organisations and museums working in connection with Latin America.



## ANNE HUSSON, CULTURAL DIRECTOR

ANNE.HUSSON@MAL217.ORG

## DOLORES LUDGER, CULTURAL COORDINATOR

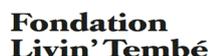
DOLORES.LUDGER@MAL217.ORG

## ANDREA VAROCLIER, CULTURAL OFFICER

ANDREA.VAROCLIER@MAL217.ORG

## PARTNERSHIPS

- × Musée du quai Branly – Jacques Chirac
- × Livin' Tembé Foundation
- × Mana Art and Research Centre (CARMA)
- × Pierre Verger Foundation
- × Ministry of Overseas Affairs
- × Ministry of Culture
- × Air Guyane Express
- × Foundation for the Remembrance of Slavery
- × Territorial Collectivity of French Guiana
- × Institut du Tout Monde



## CURATORSHIP

### GENEVIÈVE WIELS, CURATOR

Historian, lecturer, director of radio and television programmes in French Guiana from 1988 to 1990.

Director of documentaries: «Frontières de Guyane» (1997); «Guérisseurs noirs d'Amazonie» (1998); «Au temps de l'Inini» (2001); «Dessine-moi une frontière» (2004).

Elected by documentary filmmakers and journalists to the SCAM (Société civile des auteurs multimédia, Paris) Supervisory Committee. Awarded in November 2000 by the Institut de France (Académie des sciences morales et politiques): Jean Sainteny Prize for all documentaries made in Overseas France.

GENEVIEVE.WIELS@GMAIL.COM

### THOMAS MOUZARD, ASSOCIATE CURATOR

Anthropologist, anthropology and intangible cultural heritage policy officer, (Directorate General of Heritage and Architecture, Ministry of Culture). PhD student at the Centre d'Études Africaines (CNRS-EHESS) from 2004 to 2011, where he wrote a thesis on ritual creativity as a matrix of intersubjectivity (Madagascar), he then worked in French Guiana from 2012 to 2018, first for the municipality of Awala-Yalimapo and then for the Directorate of Cultural Affairs as an advisor for ethnology/intangible cultural heritage and for the interior municipalities (2014-2018). He upholds engaged research at the interface between cultural policies and cultures experienced, for collaborative, reflective and prospective purposes. He also teaches anthropology at the École du Louvre.

THOMAS.MOUZARD@CULTURE.GOUV.FR

## PRESS OFFICE

### ANNE SAMSON COMMUNICATIONS

#### ANNE SAMSON, DIRECTOR

CONTACT@ANNESAMSON.COM

#### MORGANE BARRAUD, PRESS OFFICER

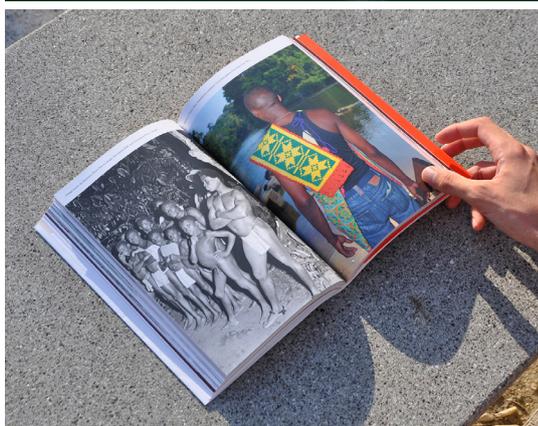
MORGANE@ANNESAMSON.COM

## PATRONAGE: HERVÉ TÉLÉMAQUE

After a three-year stay in New York, where he became familiar with abstract expressionism, which influenced his first paintings with their assertive gestures, Télémaque moved to Paris in 1961. He became close to the Surrealist group. On canvas, he engineered the meeting of objects borrowed from consumer society and popular culture, provoking delightful visual short-circuits. Soon a fan of the «ligne claire» (clear line), Télémaque delivered paintings with a strong autobiographical content. They are constructed as visual metaphors with a definite critical impact, between counterculture and anti-colonialism, while exploring the complex relationship between image and language.

«I used my autobiography as a Haitian and mixed-race to structure a double language based on both the political and the social, around the question of identity and racism, but also on sexuality. »

# PUBLISHER: ÉDITIONS LOCO



LOCO: (lo-ko)

1. From the Latin locus, a general prefix referring to a place. A meeting place, a convivial space for exchange and sharing where books are born and mature.

2. From the Spanish loco/a, adj., noun masc./fem. (med) mad. Crazy about creativity, crazy about new things, crazy about continuing to publish beautiful books with passion and determination.

3. From the French, locomotive, noun fem. Diminutive. An electric, motorized, compressed air machine mounted on wheels and designed to tow a convoy of carriages, wagons on a railway. Always on the move, ready to drive, to embark on projects and ideas, to take the reader into unknown territories.

«To collaborate with demanding authors is to engage, around the adventure that a book always presents, in exciting human relationships. »

ÉDITIONS LOCO  
6, RUE DE MONTMORENCY, 75003 PARIS  
ERIC.C@LATELIERDEDITION.COM  
WWW.EDITIONSLOCO.COM

# MEET THE ARTISTS

Thursday 12<sup>th</sup> May

- × **Antoine Lamoraille**, aluku artist, Mama Bobi Organisation, in the presence of artists from Guiana: **Carlos Adaoudé, Franky Amete, Antoine Dinguïou, Karl Joseph, Ramon Ngwete, Gerno Odang, Marcel Pinas** and many others.

## DOCUMENTARY FILM PROGRAMME

Modules of 3 to 5 minutes showing the artists at work, life in the villages, the obiaman or healers, will be available to the public in a small room in the middle of the exhibition.

Tuesday 14<sup>th</sup> June - 7pm

- × *Funérailles de Kotoida/Funeral of Kotoida* (21', 1970, filmed in 1954), by **Jean-Marcel Hurault**;
- × *Guérisseurs noirs d'Amazonie / Black Healers of the Amazon* (30', 2000), by **Geneviève Wiels**;

Wednesday 15<sup>th</sup> June - 7pm

- × *Dessine-moi une frontière / Draw Me a Border* (30', 2004), by **Geneviève Wiels**;
- × *La rivière et les hommes / The River and its People* (21', 1952, filmed in 1948), by **Jean-Marcel Hurault**;
- × *Tembé* (30', 2019, filmed between 2014 and 2018), by **Daniel Ortiz**.

## CONFERENCE PROGRAMME

Wednesday 18<sup>th</sup> May - 7pm

- × *Ethnographie des Noirs Marrons des Guyanes : un regard muséal singulier/Ethnography of the black Maroons of the Guianas: a unique museum gaze (1880-1950)*, - by **André Delpuech** (General Curator of Heritage, former director of the Musée de l'Homme), coordinator with Christine Laurière and Carine Peltier-Caroff of the book «Les années folles de l'ethnographie» (The Crazy Years of Ethnography), Trocadero 28-37, Paris, Scientific Publications of the MNHN, coll. Archives, 2017

Tuesday 24<sup>th</sup> May - 7pm

- × *Patrimonialization of marronage and its uses: the case of the descendants of the Maroons of Surinam* by **Jean Moomou** (historian, Professor at the University of the West Indies), a specialist in the history of black Maroons.

Thursday 9<sup>th</sup> June - 7pm

- × *Iconographies of marronage* by **Rafael Lucas**, specialist in Lusophone culture, marronage and particularly marronage in Brazil.

# GRAPHIC DESIGN

## ARTHUR CALAME

Educated in graphic design and typography to master's degree level (ESA Saint-Luc, ENSAV La Cambre, Brussels, Belgium), Arthur Calame has been working as a freelance graphic designer since 2016 - in a variety of fields: spatial planning, architecture, cultural, editorial.

He designs visual identities, typefaces and runs publishing projects, guided by playfulness, an appetite for typography and the development of new forms in each context. Through a dialogue with the client, each project is an opportunity to develop a response that is singular and adapted. Involvement at every stage of the project ensures an understanding of the issues at stake and an effective design at the service of the content.

In order to refine the accuracy and quality of these responses, particular attention is paid to typographic detail and to the manufacturing process (materials, paper, manufacturing tools).

[CONTACT@ARTHURCALAME.COM](mailto:CONTACT@ARTHURCALAME.COM)  
[WWW.ARTHURCALAME.COM](http://WWW.ARTHURCALAME.COM)

# SCENOGRAPHY

## DAVID DES MOUTIS

David des Moutis was born in 1984. He studied industrial design and product design at the École supérieure d'arts appliqués de Bourgogne from which he graduated. In 2019, he founded the DDMW studio (David des Moutis Workshop). The composition of the studio varies according to the participants invited to work in it. So, cabinetmakers, designers and graphic artists work together to design the entire project. Gaining in coherence in the global reflection phases and in autonomy in the implementation phase, via in-situ production programs.

The wide range of skills enables the studio to respond to scenographic commissions for cultural institutions such as the Villa Noailles, the Saint-Étienne Design Biennial, Le Signe, Micro Onde, the Parc Jean-Jacques Rousseau, the CNAP and for brands such as Carhartt WIP, Hermès, Élément, as well as interior and exterior fittings for private clients.

In parallel to these activities, David des Moutis participates in certain exhibition projects as an associate curator. He focussed on the relationship between designers and craftsmen for the Saint-Étienne Design Biennial in 2010. He has investigated materials with a series of exhibitions on the cycle of Nothing, in collaboration with Alexandre Mare. More recently, the CNAP (Centre National des Arts Plastiques) asked him to co-curate the scenography for an exhibition of their Design collection with Juliette Pollet.

He is also a teacher and coordinator of the Space Design option at the École nationale supérieure des beaux-arts de Lyon.

[www.ddmw.fr](http://www.ddmw.fr)

[Info@ddmw.fr](mailto:Info@ddmw.fr)



Maison de l'Amérique latine  
[www.mal217.org](http://www.mal217.org)  
217 boulevard Saint-Germain  
75007 Paris