

Craft as METHOD



3-6 November | 2022
Saint-Louis, Sénégal

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NDAR : THE HERITAGE CITY

by Fatima Sall Niang

Founded in the 17th century at the mouth of the Senegal River, Saint-Louis was the capital of Senegal from 1872 to 1957 and played a leading cultural and economic role throughout French West Africa thanks to its privileged geographical location.

Located on an island, the historic center of the city is characterized by a regular urban plan, a system of quays as well as a predominantly 19th and 20th century architecture of great quality whose value is widely recognized and has resulted in studies and measures to protect the site.

The historic center of Saint-Louis bears witness to an important exchange of values and has influenced the development of education, culture, architecture, crafts and services in much of West Africa. The island of Saint-

Louis, the former capital of West Africa, is a remarkable example of a colonial city, characterized by a particular natural setting. In fact, the island concentrates the main buildings with institutional vocation, namely the administrations, the hospital, the school buildings, military, religious, etc. The issue of the conservation of the heritage of Saint-Louis is the conservation of a built and urban complex, monuments, the conservation of a site, the preservation of a modern heritage and that of the centuries preceding the colonial period. This implies to have an adapted legislation, means and capacities to apply with accuracy and coherence a set of rules. It implies a perfect coordination at the local, regional and national level, and even internationally between different institutions (public, private and associative) and ministries and different trades. Finally, and above all, it



it implies having a vision and an urban policy that relies on the conservation and enhancement of heritage to participate in the economic development and enhancement of the city.

The challenge of safeguarding is not to create a catalog of monuments, but rather to develop a strategy to rehabilitate, restore or even reconstitute buildings and spaces.

Interventions on heritage allow for the modernization of equipment, infrastructures and roads. The restoration of buildings, the requalification of spaces and habitats, the realization of projects, require the development

of trades, crafts and the creation of specialized companies. The PSMV responds to the presidential decree of 2001 as a legal tool to ensure the preservation and enhancement of the Ile Saint-Louis and, in so doing, guarantee the sustainability of its outstanding universal value. The PSMV is, at the same time, a protection document and a detailed urban planning document that specifies the heritage value of the various elements that make up the protected historic center, including streets, perspectives, and specific buildings. The safeguard plan is a reference document, which allows to justify the particular at-

-tention required on certain buildings or spaces in order to preserve them and to keep them alive (obligation to restore them to their original state, necessity to use certain materials or not, to respect certain templates). It also contains general indications in order to allow the city to develop and modernize while offering a valuable living environment (fight against unfit housing, identification of project zones, buildings that can be demolished, spaces to be de-

veloped, overall planning). The PSMV is not a juxtaposition of restrictions, but a set of prescriptions developed according to a detailed knowledge of the terrain, based on an exhaustive architectural and urban inventory, and the needs of the inhabitants.

A new tourist circuit must be created in a concerted manner for the sustainable development of tourism in Saint-Louis and its surroundings.





CRAFT AS METHOD

by Aarti Kawlra

In the academy, the question of 'craft' has often been subordinated to both 'art' and 'design' and follows the conventional western hierarchization between the material/abstract, manual/mental work, compounded by the elite/vernacular dichotomy. Whereas feminist art activism has increasingly deployed craft as a conceptual strategy for public pedagogy, craft courses are disappearing from higher education in the Fine Arts and have rarely been attended to in the Humanities and Social Sciences, except as cottage-based production. In this context, handwork or craft has been associated with 'uplift' and 'rehabilitation' of the masses, especially of women, in colonial and post-colonial imaginaries and policies of 'development' in both Asia and Africa. Since the 1990's, craft has been appropriated by UNESCO-led 'heritage' discourses of

nation-states where spaces of production have been recast as 'places of origin', transforming the 'local' into a globally valued good. Such cultural appropriations in the neo-liberal economy have, in turn, prompted many non-state marginalized communities worldwide to deploy craft as a marker of cultural identity and seek their place in the, often fickle, global marketplace for artisanal products.

These varied formulations reveal the complex entanglements of craft in the itineraries of groups of people, nations, their subjectivities, and how they are represented or narrated as lived histories, both within academe and outside it. The GHI on «Craft as Method» is an opportunity for us scholars and educators, to mobilize craft as discourse, practice, community-based or institutional arrangement, and product, for both curricular and grassroots intervention.





ABOUT CRAFT

by *Abdourahmane Seck*

When it comes to handicrafts, we seem to be witnessing a growing confusion of meanings and practices that put, back to back, «Art Handicrafts» and «Functional Handicrafts». The evolution of African societies towards models of consumption, increasingly dependent on the large factories of the world, and mobilizing essentially plastic material, raises several questions.

Indeed, if handicraft is one of the most important cultural markers to distinguish a human community, how can we reflect on its inscription in a territory of demands, imaginaries, connection, and increasingly extraverted consumption? How to explain that what nowadays seems to represent the nation's handicraft consists precisely of «things» that the nation thinks are primarily for «others»? How has this dropout been orga-

nized and how is it maintained? One may ask whether the craft industry, as it is redefined, institutionalized, and placed at the service of the developmentalist project, can have another possible fate other than being a mere instrument in the policy agenda of tourist attractiveness. The consequences of such a fate are not trivial. Indeed, if it is the tourist demand that finally feeds the craft industry and drives its inspiration and its styles, are not we facing the risk of a perpetuation of the colonial gesture, under the fakely neutral vocabulary of an export market? What the art handicraft «produces» are «products of export» which, moreover, are well pointed out in the tourist guidebooks as good attractions for buying nice souvenirs. One of the most famous guidebooks lists: «wooden sculptures, African masks, bogolans, bracelets, various wax items, sand

paintings, and fixtures»... The expectation is therefore this horizon. The offer goes then in this direction. Obviously, nothing is reducible to this dichotomous picture, but a question remains. How, indeed, not to rethink the risk of a loss of meaning in the use of the term 'art' in 'art handicraft'? If what is considered to be a handicraft is what is exhibited as souvenir products and intended for sale abroad, then what status can the artisan still claim? One cannot but rethink here the formerly famous topic of «alienation through work».

Nonetheless, the question of the handicraft also engages us towards other solidarity projects different from those we have just explored. Among other things, it is about the matter of the handicraft as a stake in societal choice. Let's give a simple example, which is often a topic of public debate. Why craftsmen and craftswomen are not placed by the public authorities at the heart of the public demand for decorative and furniture goods? What does this mean in terms of scuttling centuries-old chains of transmission of knowledge and know-how? Do we have to

summon here the «complex of the self-hating»? Here again, the risk of being Manichean would be important, even if it is difficult not to. Two conceptions that seem close are indeed opposed here, but each of them narrates a different story, as the theorists of reciprocity have argued. These are the labor law and the right to work. The labor law would raise, in our time of planetary ecological emergency, the question of responsibilities that the craftsman, here and now, wishes or not, has the duty or not, to engage.

In this respect, the main challenge facing the craft and the craftsman, the one for which he can reconnect to the primary meaning of his work, would not be the return to the divine in his art, by which I mean the primary paganism and animism of his art? If the German philosopher is right and that the technique is indeed that by what the presence deserts, then a craft without magical enchantment, without any voice of the heavens and the earth rhyming with it, can it make sense? These last magico-religious considerations, or those on the rights to

protection of the heritage of communities by the States, or that of the modalities of inscription of the continent in the international requests of folklore and products of authenticity, are tracks that the disciplines of the human and social sciences can help us to explore.

But that would be to do as usual. Yet, here, it is a question of thinking not against the academy, but outside its protocol. It is about walking while thinking, asking questions in the middle of the conversation, listening while socializing, sharing the word with the craftsmen and women, and building social and political solidarities while becoming more knowledgeable about the meaning of their jobs. But it is also about travelling, always together, with everyone else, not only the practitioners. I mean, the buyers, the retailers, the bearers of public policies, the passers-by who do not stop at the doors of the craft stores, as well as the people who enter

the workshops for all sorts of requests.

Ultimately, it is a question of not being locked into any convention. What interests us is as much the word that denotes the profession, as the art by which it is practised, as well as all the migrations and metaphors that can result from it. And as we know, the verb does not exist, and yet this is what we are calling for: to craft.

This workshop could therefore be an itinerant residency through the city of St. Louis where we will move from condition to condition, from status to status, from situation to situation, from actor to actor, and from experience to experience, to practice crafting the substance, word, space, link, happiness, ecological or environmental resilience, to build an era that does not steal the right to live in equality, peace, justice, and prosperity.

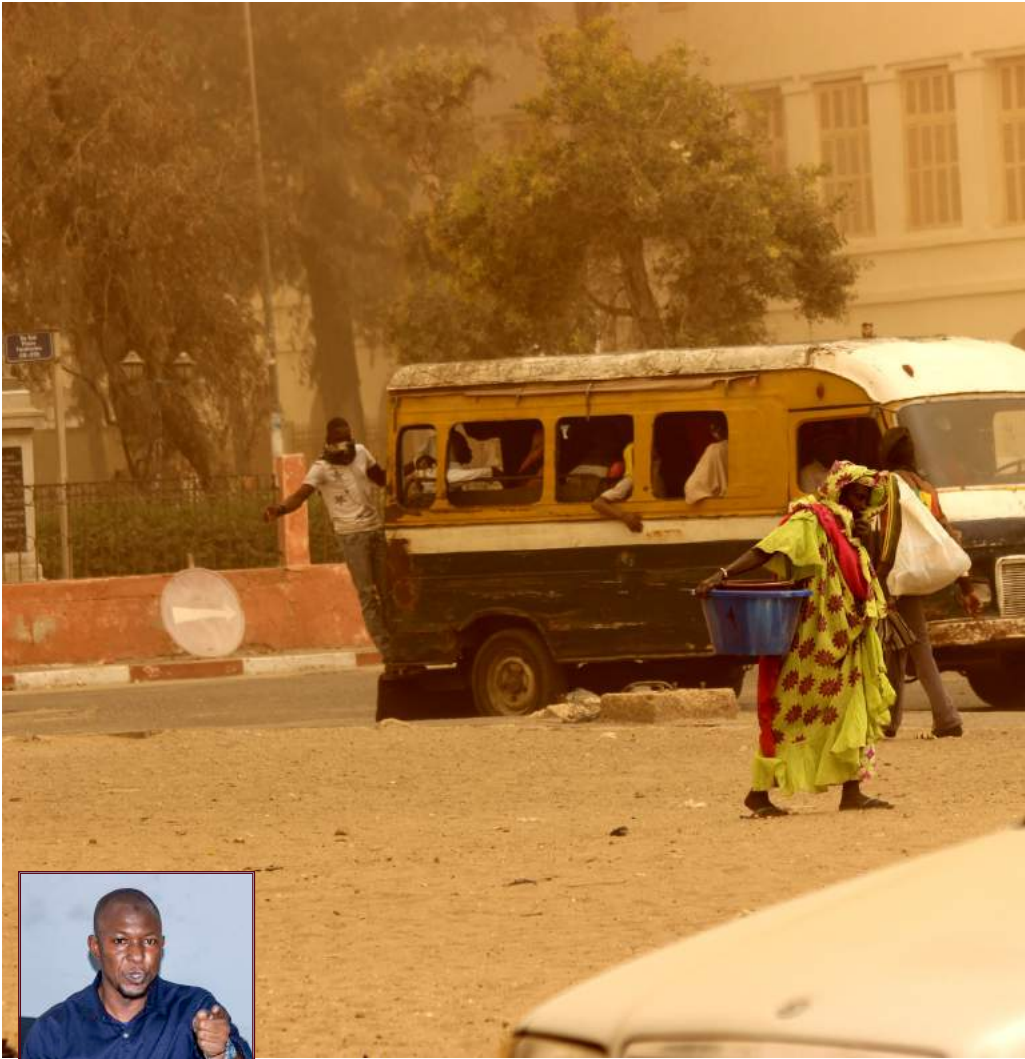
“

*We come from wherever we are going,
honoring its call, while reinventing its horizons*

”







NDAR GÉEJ... SAINT-LOUIS DU SÉNÉGAL

by Mouhamedoune Abdoulaye Fall

Saint-Louis is at the crossroads of geography and history. At 270 kilometers from Dakar, the capital of Senegal, it is surrounded on all sides by water, between the Senegal River to the east, north and south, and the Atlantic Ocean to the west. Out of a communal area of 8,579 hectares, Saint-Louis is only 3,632 hectares above

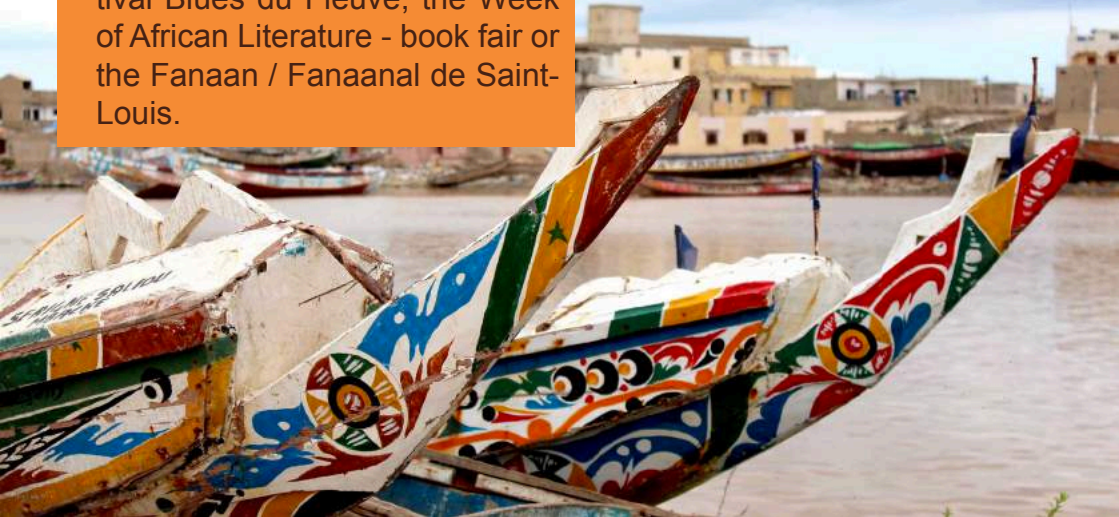


water. This amphibious character influences the tripolar structure of the city. The Langue de Barbarie, the Island of Ndar and the suburb of Sor spread out from west to east. To this initial distribution, the former villages of Bango and Ngallèle have re-

-cently been added to the commune, extending its perimeter onto the mainland. The Island of Ndar is the administrative center of the city. It is marked by its colonial architecture which earned it the classification as a World Heritage Site by UNESCO, with a Plan de Sauvegarde et de Mise en Valeur (PSMV) by Decree 2008-694 of December 30, 2008.

But Ndar gééj is older than Saint-Louis of Senegal, officially founded in 1659. Before being the oldest French colony in Africa, Saint-Louis du Sénégal was first an important crossroads of trans-Saharan trade (from Sidjil-massa (southern Morocco) to Kumbi Saleh (capital of the empire of Ghana), via Aoudaghost (southern Mauritania)) which touched the southern Sahara from the eighth century, when a vast Arab-Muslim trade area was established. Ndar was then an obligatory passage for European trade ships that explored the interior and sailed to Mali, trading in gold, gum arabic and slaves. During its colonial history, Saint-Louis was the capital of French West Africa (1895-1958), of Senegal (until 1957) and of Mauritania (1920-1960).

As an economic crossroads, political capital, religious center and cosmopolitan city, Saint-Louis plays an important role in the history of West Africa. It is a living witness to the age-old processes of substitution - but also of cross-breeding - brought about by the encounter between Black Africa, the Arab-Berber civilization and Western culture. This historical richness impacts the daily life of the people of Saint Louis, estimated in 2013 at 209,752. The cultural agenda of the town is varied, with, among others, the International Jazz Festival in April or May, the African Documentary Film Week in June, the August 15 Festival, and, in December, the International Festival of contemporary dance Duo Solo Dance, the World Music Festival Métiissons, the Hip Hop Festival Bëccëgu Ndar Kamm, the Festival Blues du Fleuve, the Week of African Literature - book fair or the Fanaan / Fanaanal de Saint-Louis.



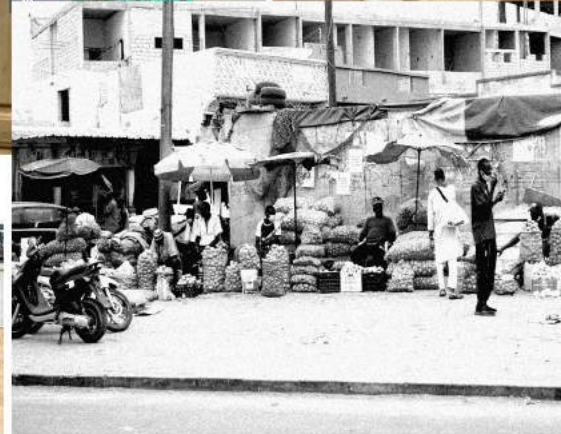


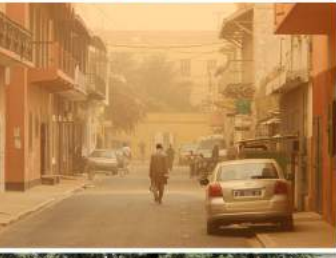
Other events, as many moments of convergence towards Saint-Louis, punctuate the town's cultural and religious life, such as the Regatta, the Magal of the two råkakas and the other annual Gàmmu. On the economic level, Saint-Louis is to be put in relation with its hinterland. The city has lost over time its airport, railway and port activities. But the oil deposits discovered in its perimeter and about to be exploited are generating renewed interest in a local economy largely dominated by the primary sector and agri-food. The region's economy is essentially based on agriculture and livestock. A good part of the national production of cereals comes

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A SENEGALESE REGION IN A FEW FIGURES...

by Muhammad Ba

The region of Saint-Louis is one of the largest in Senegal, the fourth largest in the country. It covers 19241 km², out of a total area of 196712 km² for Senegal. The size of its population is estimated in 2021 at 1120585 ; that is to say 6.5% of the total population of the country. Its density is 58 inhabitants/Km², which is less than the national average (88 inhabitants per Km²). This population is slightly more feminine with 560546 women against 560040 men. According to estimates for 2021, 49% of the population would live in rural areas compared to 54% in 2013. This indicates a strong migration from the countryside to the cities. In terms of age structure, the region, like the country, has a very broad-based age pyramid. Indeed, a slightly more than four tenths of the population is under 15 years of age and only 5.8% are 60 years of age or older. The region is made up of three major ethnic groups: the Fulani (54%), the Wolof (39%) and the Moor (4%).

In terms of education, the literacy rate is 43% compared to 5.8% at the national level (EHCVM).

In terms of health, life expectancy at birth is lower than the national average (69.1%), ranging from 60 to 64 years. The maternal mortality rate is 392 per 100,000 live births. The total fertility rate is 5 children per woman.

The region's economic activity contributes 5.6% of the national GDP. The economy is based more on the primary sector, particularly agriculture and livestock. Agriculture contributes 50% of the region's production in this sector and 11.4% of the regional economy. The area of irrigable land is estimated at 272800 ha. Apart from agriculture, the national economy is also driven by tourism and hotel activities with 1876 beds in 2019 and an increase in the number of arrivals on average of 27.8% per year.

This economic dynamic faces a poverty rate at the regional level that went from 39.7% to 40.1% between 2011 and 2018, an increase of less than one percentage point.



Workshop program

November 3rd: Pre-Arrival

13:00

All participants pick-up
(Shuttle Dakar- Saint Louis)

19:00

Arrival at Cap Saint Louis Hotel (Hydrobase)
Registration of Participants & Handing over
of the 'welcome pack'
Settling in of the participants



20:00

Assalamu alaykum appetizer /
Addresses by the workshop organizers

20:15

Live music welcome dinner

November 4: Workshop Day 1

MORNING: DOING CRAFT

09:00 - 10:30

Session 1

Workshop A: 'Southern pottery: clays from Casamance' **BASSENE Evelyne 09:00 - 09:45**
Workshop B: 'Ghanaian glass bead-making by NOMADA Ebenezer Djaba **09:45 - 10:30**

10:30 - 11:00

Coffee Break

11:00 - 13:15

Session 2

Workshop C: 'Senegalese reverse glass painting' by **BINO 11:00 - 11:45**
Workshop D: 'Senegalese bead weaving' by **SOXNA 11:45 - 12:30**
Workshop E: 'Indigo Conversation' by **TIJANI Mohammed Mudasir 12:30 - 13:15**

13:30

Lunch Break

14:30 - 17:00

Freestyle Pause*

*This is inspiring free time, please do not hesitate to enjoy your time walking around, discovering the seaside, having a swim, taking a nap, giving us an interview, continuing crafting...

Senegal - Saint Louis

Saint-Louis

Pont Faidherbe

KHAR

Auchan Saint Louis

Av Dodds

Yall' Dexq

DIOUK

Stade Mawade Wade
Medina Courses

Terminus Senegal
Dem Dikk

Plage
Hydrobase

Hotel Diamarek

Hotel CAP Saint-Louis
Hydrobase

Medina Cheikh

Hôtel La
Saint-Louisienne

Hotel Mame
Coumba Bang

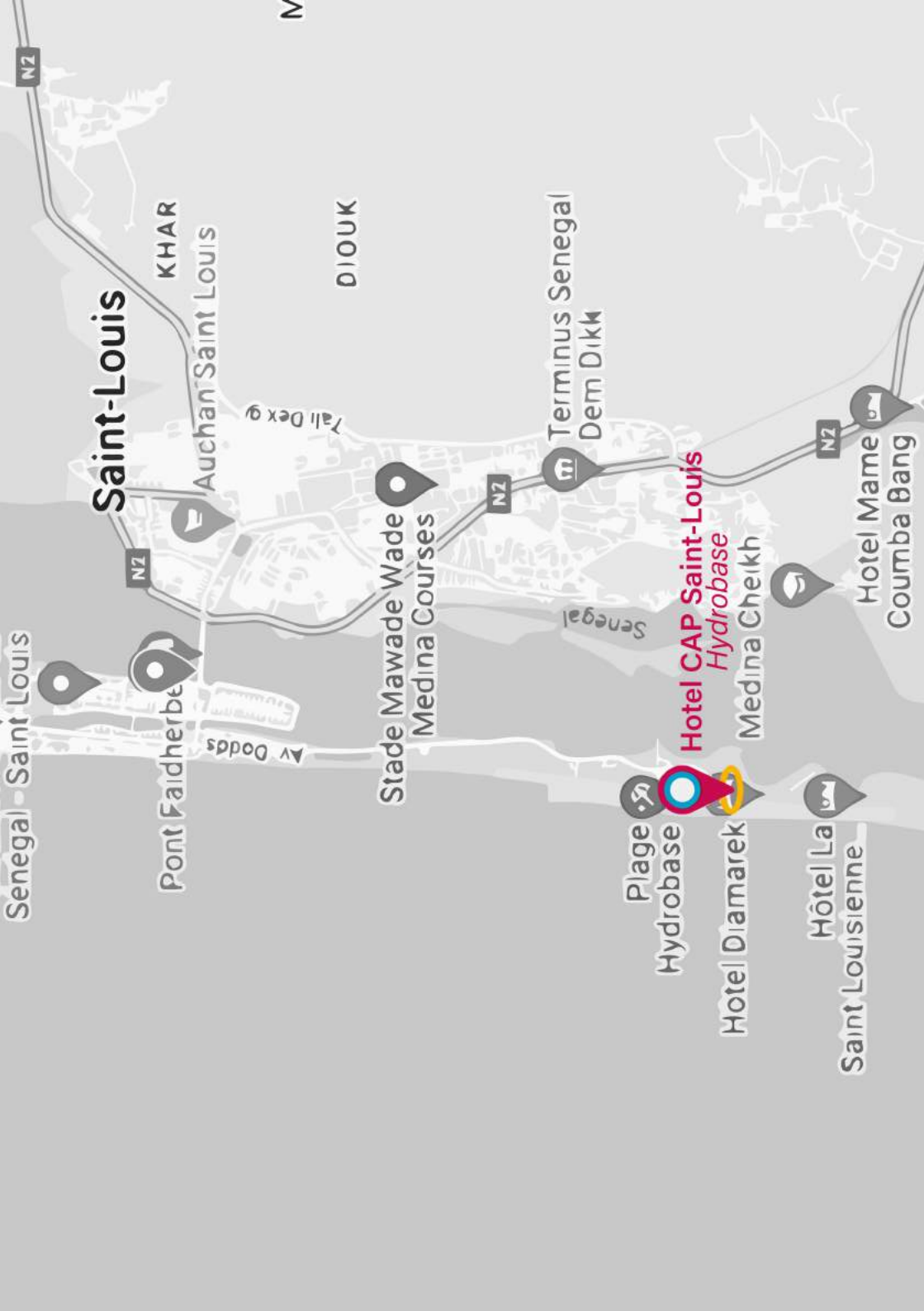
NZ

NZ

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M



Workshop program

November 4: Workshop Day 1

EVENING : HERITAGE CRAFTING FOR CHANGES ?

17:00 - 18:00

Grounding with local communities on craft and craft heritage

18:00 - 18:45

Cultural performances from the senegalese terroir

19:00 - 19:30

African textiles and garments showcase by Baye Bathily



20:00

Dinner

November 5: Workshop Day 2

MORNING: BREATHING THE CITY

09:00

Departure from the venue to Île Saint Louis

09:30 - 11:00

Visit to CRDS Museum
(Centre de Recherches et de Documentation du Sénégal)

11:00 - 12:30

Carriage ride and craftsmen visits around the island

12:30

Refreshing local drinks and lunch break

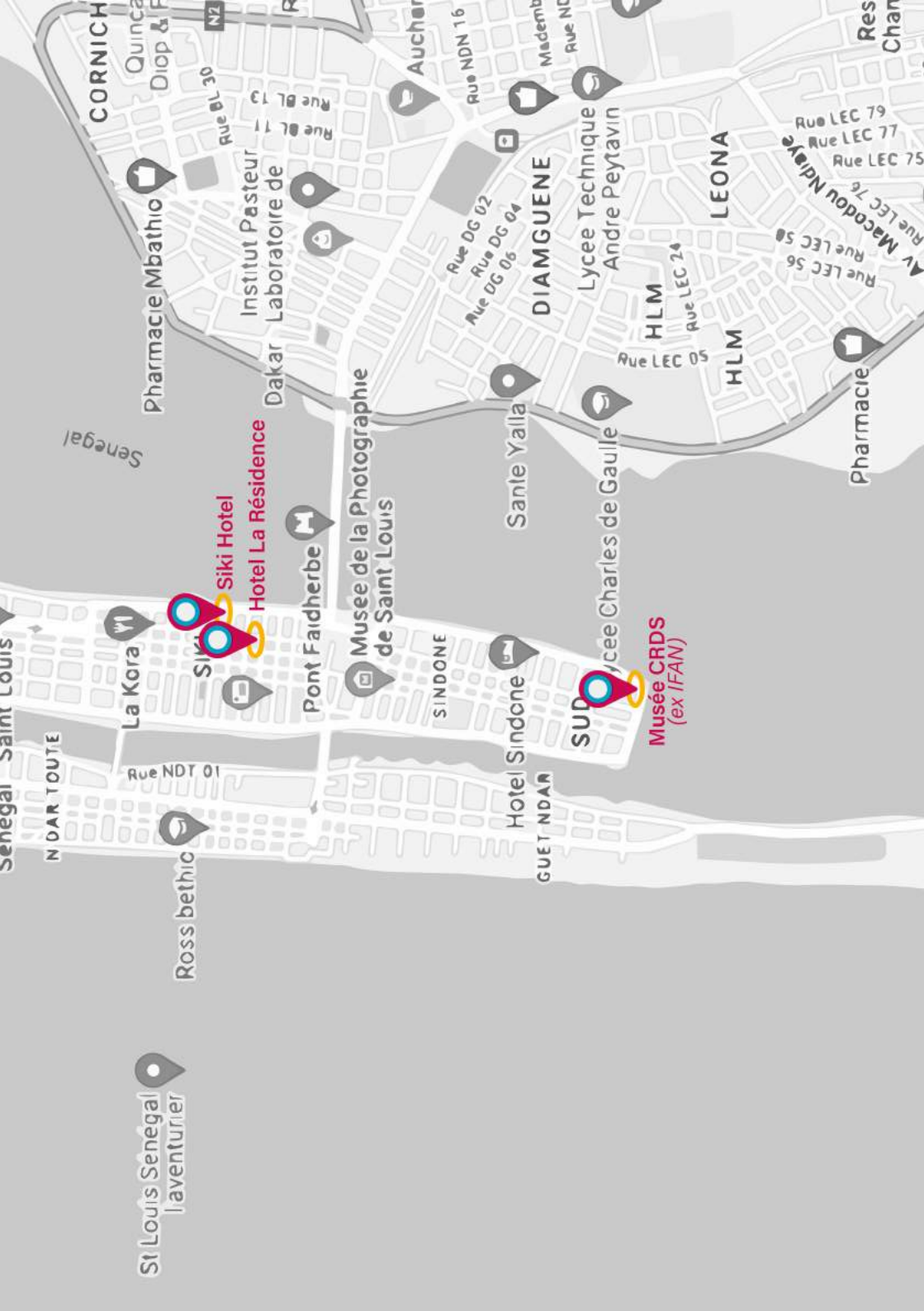
13:30

Departure from Île Saint Louis to the Venue : Hôtel Cap Saint Louis

14:30 - 16:00

Freestyle Pause*

*This is inspiring free time, please do not hesitate to enjoy your time walking around, discovering the seaside, having a swim, taking a nap, giving us an interview, continuing crafting...



St Louis Senegal
l'aventurier

Senegal Saint Louis

N OAR TOUTE

Ros bethic

Rue NDT 01

La Kora

Siki Hotel
Siki Hotel
Hotel La Résidence

Pont Faidherbe

Musée de la Photographie
de Saint Louis

SINDONE

Hotel Sindone

GUET NDAR

SUD

Musée CRDS
(ex IFAN)

Lycee Charles de Gaulle

Sante Yalla

Dakar

Dakar

Institut Pasteur
Laboratoire de

Rue BL 13

Rue BL 11

Rue BL 30

CORNICH

Quinca
Diop & P

Aucher

Rue NDN 16

Mademb

Rue ND

Rue DG 02

Rue DG 04

Rue DG 06

DIAMGUENE

Lycee Technique
Andre Peytavin

HLM

Rue LEC 24

Rue LEC 05

HLM

HLM

Rue LEC 56

Rue LEC 58

Rue LEC 76

Rue LEC 77

Rue LEC 79

AV Macodou Ndiaye

Rue LEC 75

LEONA

Pharmacie

Res
Chan

Workshop program

November 5: Workshop Day 2

AFTERNOON: ROUNDTABLE SESSIONS

Roundtable Session 1

16:00 - 17:00

"Crafting on decoloniality: archive, translation, memory, language, Poetry, fashion".

Moderated by: Eileen Julien.

Participants: BADJI Baba, BENJAMIN Jody, HOUSSOUBA Mohomodou, ERBER Laura, INOUE Yoko, LAMKO Koulsy, SECK Abdourahmane, SINGER Wendy

November 5: Workshop Day 2

NIGHT: CLOSING CEREMONY

19:30

Closing cocktail ceremony

performance by the artist, writer and poet Zoumba

Farewell words by the workshop organizers
Live music closing dinner
at CAP Saint-Louis

Roundtable Session 2

17:00 - 18:00

"Craft traditions in an era of Climate Change and Neoliberal Globalization: Voices of Practitioners and academics from West Africa and Asia"

Moderated by: Aarti Kawira.

Participants: BA GAHN Demba, CABA Awa, CHIANG Min Chin, FALL Abibatou Banda, GBLEKPOR

William Narteh, LAWER Eric Tamatey, MAIGA Sékou, NOMADA Ebenezer Djaba, TIJANI Mohammed Mudasir FALL Tayib

18:00 - 19:30

Freestyle Pause*



*This is inspiring free time, please do not hesitate to enjoy your time walking around, discovering the seaside, having a swim, taking a nap, giving us an interview, continuing crafting...



Notes



Notes



Notes



Notes



Notes



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Notes



Notes

Cheikh Anta Diop
(1923-1986)





SHIT

Star Party



SHIT
SHIT
SHIT

SHIT

Guns Nana Kill

SHIT
SHIT
SHIT



Workshop Artists & local Communities

Evelyne Bassène

Workshop A: 'Southern pottery: clays from Casamance'

Evelyne lives in Edioungou, Casamance, in the south of Senegal. Edioungou is a village renowned for its pottery, whose techniques have been passed down from mother to daughter for generations. The conversation with Evelyne covers the entire manufacturing process, from the harvesting of clay in the bolongs, to the firing on mangrove branches, including a demonstration of modeling and the application of a glaze made from wild fruits on the piece just shaped.



November 4 / 09:00 - 10:30

NOMODA Ebenezer Djaba

Workshop B: 'Ghanaian glass bead-making'

In the Krobo region of Ghana, strands of colorful glass beads are worn in everyday life, as well as to celebrate special occasions. Ghanaian bead-maker Nomoda Ebenezer Djaba (known as "Cedi" for short), began designing powder glass beads at the tender age of seven; precocious, certainly, but also brave, since traditionally, Ghanaian bead artisans are female, not male. Luckily for his clients, which now span the globe, Cedi persevered with a glass...



November 4 / 09:00 - 10:30

BINO

Workshop C: 'Senegalese reverse glass painting'

BINO was born in Reubeuss, a neighborhood in downtown Dakar. From an early age, he developed a passion for drawing, painting and other forms of illustration. He left school at a very young age and frequented the artisans of Sandaga, Petersen and Soumbédioune. He will draw a great experience. A few years later, in order to better sell his works, he travels between Mbour, Kaolack, Joal and the Petite-Côte. And, one day, almost on a whim, and out of curiosity, he dropped his belongings in Saint-Louis. His intuition was right, he will never leave this city, where he paints and exhibits his glass paintings since 2016, in an alley next to the hotel La Residence.



November 4 / 11:00 - 12:30

Workshop Artists & local Communities

SOKHNA

Workshop D: 'Senegalese bead weaving'

Sokhna makes bags, jewelry and ornaments of various shapes and colors. She uses multicolored beads and wax fabric. For her, colors and beads bring well-being and are the best way to fight daily stress. She has been practicing this art for 22 years on the North Island of Saint-Louis, not far from the street where she was born. For her, work not only gives people a form of dignity, but is the foundation of her spiritual life, hence her slogan: "Symbiosis of faith and action"

November 4 / 11:00 - 12:30



TIJANI Mohammed Mudasir

Workshop E: 'Indigo Conversation'

Mohammed Mudasir Tijani is an indigo practitioner with about 25 years' experience in organic dyeing of yarns and weaving it into smock. He hails from Daboya, Ghana's major indigo dyeing community.

November 4 / 11:00 - 12:30

TMM



Workshop

Artists & local Communities

KABISSEU

Diola's Ethnic group

This association gathers representatives of the department of Oussouye living in Saint-Louis. Oussouye is located in Lower Casamance in southern Senegal. It is the center of the Kingdom of Oussouye populated mainly by members of the Diola ethnic group.



November 4 / 17:00 - 18:00

ASSOCIATION MBOG YAAY

Serer's Ethnic group

Mbog Yaay' means in Serer: 'sharing the same mother'. It is an association that brings together women from the Serer ethnic group in Saint-Louis. It has existed since 1994 and its main objective is the preservation and development of the Serer language. The Serer people live in the ancient kingdoms of Siin and Saalum, which are now divided into two administrative entities: Fatick Region and Kaolack Region



November 4 / 17:00 - 18:00

ASSOCIATION RENAISSANCE PULAAR

Hal Pulaar's Ethnic group

The Association Renaissance Pulaar is a subdivision of the association created in 1957 and gathering all the ethnic groups speaking the Pulaar language: the Hal Pulaar. The subdivision of Saint-Louis celebrates this year its forty years of existence. Their activities mainly revolve around literacy, agriculture and the empowerment of women and youth.



November 4 / 17:00 - 18:00

Workshop Artists & local Communities

BAYE FALL BATHILY

BAYE/PAKO Agency

Stylist and fashion designer from the city of Saint-Louis in Senegal, and managing director of the Baye/Paco agency; he organises a cultural event: Festi'mod with the ambition to promote artistic creation and intercultural exchange through fashion, as well as to promote the creations of Saint-Louis artists and to make fashion "a factor of social emergence".

November 4 / 19:00 - 19:30



Workshop participants

Dr Aarti Kawlra

Humanities Across Borders

Aarti Kawlra is an anthropologist interested in the methods of oral history, geography and cultural studies to discursively interrogate colonial, postcolonial and global discourses of culture, heritage, education, and development.



She is **Academic Director** of the program “Humanities Across Borders: Asia and Africa in the world” (HAB) and **Affiliated Fellow** at the International Institute of Asian Studies (IIAS) at the Leiden University, The Netherlands since 2012. She was the **Co-principal Investigator** of the ICSSR sponsored project “Craft in the discourse of caste-based education in 20th century south India”, Madras Institute of Development Studies (MIDS) Chennai, 2016-2019. And before that she was **Associate (Guest) Faculty** at the Department of Humanities and Social Sciences, Indian Institute of Technology (IIT), Madras, Chennai, 2007 - 2012

Prof Ousmane Sène

West African Research Center

Prof Ousmane Sène was an Associate Professor of American Literature in the Department of English, University of Cheikh Anta Diop, Dakar, and is currently the Director of the West African Research Center (WARC) in the Senegalese capital.

After chairing the Department of English over 10 years (1988-1998) and while still teaching in the same department, he started developing and consolidating his activities in Senegal as a study abroad programs director for several US universities including the University of Minnesota, Michigan State University, Mount Holyoke College, Wells College etc..... He is one of the most experienced study abroad program managers in Senegal right now.

He was a Senior Fulbright Scholar in 1991 at the University of Florida (Gainesville) and is a frequent visiting professor and scholar on various US campuses, teaching and giving lectures most of the time on African literature and other social-science-related issues.



Workshop participants

Dr. Baba Badji

Rutgers University

Baba Badji is Senegalese American poet, translator and researcher. Professor Badji is a fellow at the Institute for the Study of Global Racial Justice and a postdoctoral fellow in Comparative Literature at Rutgers University. Badji's research, writing and teaching interests center on the links between the various forms of postcolonial studies, with a particular focus on translation, literature, and Négritude in Anglophone and Francophone cultures. His work has appeared in *Europe Now*, *Free Verse Editions*, *Transverse Journal*, *Snapdragon Journal*, *Foothill Journal*, and elsewhere. Badji's debut collection of poems, *Ghost Letters*, was longlisted for a 2021 National Book Award in Poetry.



Maria Montero Sierra

TBA21–Academy

María Montero Sierra is an art historian and curator and currently holds the position of Head of Program of TBA21–Academy. Under the initiative of the Academy, she is developing *Fishing Fly*, a research project on the relationships between marine and human ecosystems from the prism of eating. Her curatorial projects include *Frequency Singular Plural*, a cycle of performances at CentroCentro, Madrid (2019) and *En los cantos nos diluimos*, at Sala de Arte Joven de la Comunidad de Madrid (2017), besides other collaborations such as in *Joan Jonas. Moving Off the Land*, at Tate Modern (2018) and TBA21–Academy's *The Current II* (2018-20) and *The Current III* (2021–25). Montero Sierra graduated in Art History from the Complutense University of Madrid, in 2006, and obtained her MA from the Center for Curatorial Studies, Bard College (CCS Bard), New York, in 2013.



Workshop participants

Prof Eileen Julien

WARC



Professor Emerita, Comparative Literature; Professor, French and Italian.

The fact that I was born and grew up in New Orleans, Louisiana may well have pushed me into research and teaching that explore the connections between Africa, Europe, and the Americas and those issues that generally go by the name of postcolonial studies.

On the African side of the Atlantic, my first major publication, *African Novels and the Question of Orality* (1992), focused on the relationship between so-called “indigenous” or “local” African resources, such as oral traditions, and contemporary, seemingly “global” forms such as the novel. The complexities of that relationship still fascinate me and a related book-length study of “modernity and multiple imaginaries in Senegalese literature and arts” is in the works, but I have drawn on it for two essays of wider application, “The Extroverted African Novel” (2006) and “Arguments and...

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Rohit Negi

Dr. B.R. Ambedkar University Delhi



Rohit Negi is an Associate Professor of Urban Studies and Director of the Centre for Community Knowledge at Dr. B.R. Ambedkar University Delhi. His research is at the intersection of urban and environmental change with a regional specialization in Southern Africa and India.

Rohit's work has been published in several journals including *Geoforum*, *Journal of Southern African Studies*, *Review of African Political Economy*, and *Urbanisation*. Current work involves producing popular publications from community-based research in Delhi and the Indian Himalayan region.

Workshop participants

Surajit Sarkar

Humanities Across Borders



Surajit Sarkar is an Independent Researcher in Delhi, a Curator with Kerala Museum, Kochi, India and Digital Storytelling Lead at the Asian Heritage Foundation, New Delhi, India. He is currently a member of the Advisory Council of the Indian National Trust for Art and Cultural Heritage (INTACH) and Vice President of the International Association of Agricultural Museums (AIMA). He was also President of the Oral History Association of India (OHA); 2017-19), and was on the Public Advisory Board of the Society for Cultural Anthropology (USA;2008-14). He has been an Associate Professor and founded the Centre for Community Knowledge at Ambedkar University Delhi (CCK, AUD : 2010-22). Since 2012, the Neighbourhood Museum Programme conducts annual local 'pop-up' community museum and exhibition programme that describe urban and rural Delhi from the perspective of its residents, one neighbourhood at a time. Prior to an academic career, he worked as a photocopier salesman, a bank officer and primary school teacher, film and TV director...

Dr Abdourahmane Seck

Groupe d'Action et d'Etude Critique (GAEC-Africa)



Dr Abdourahmane Seck has a multidisciplinary background encompassing philosophy, anthropology, and modern and contemporary history of Africa. For the past fifteen years, he has worked on the production of social and symbolic ties in Africa, with a specific focus on the areas of religion, politics, immigration and oral production.

Workshop participants

Ms Fatima Fall Niang

CRDS Museum



Ms. Fatima Fall NIANG has been a specialist in preventive conservation and manager of model cultural institutions at the Centre de Recherche et de Documentation du Sénégal (CRDS), an institute of the Université Gaston Berger de Saint-Louis. She has worked there for 29 years (13 years at the museum and 16 years as the Center's director).

From 2000-2001, she was a consultant for WAMP in the program entitled: "Identification, Classification, Preservation, Interpretation of Photographic Collections in Museums and Archives in West Africa" funded by the Getty Grant Program, USA.

She was a member of the team that compiled the dossier for the inscription of the Island of Saint-Louis on the World Heritage Site, the inventory that followed and all the issues of conservation, safeguarding and promotion of cultural heritage and tourism in the northern zone. Since 2009, Mrs. NIANG is a member of the steering committee of the Tourism Development Program (Senegal).

Since 1999, she has been involved in university courses at EPA. Since 2011, she teaches in the Professional Master in Tourism in UGB Faculty LSH; from 2008 to 2012, she coordinated the model for the opening of the MDP Department of the Faculty CRAC at the UGB; from 2011-2012, she was a member of the design team of the model: "Management and Conservation of Heritage" developed by the UEMOA out of 22 courses planned in the area. In 2017, she was appointed as a member of the International Scientific Committee of the Amadou Mahtar MBOW University, in Diamniadio.

She is a UNESCO expert-referent for intangible heritage where she coordinated the registration file of the element "Ceebu jën" on the World Heritage Site of Humanity, December 15, 2021. She is co-author of a book entitled: "Ceebu Jën, a Senegalese heritage" published on December 2, 2021.

Mrs. NIANG is a member of ICOMOS and ICOM of which she has been the head of the national committee since 2017. She was decorated Knight in the Order of Academic Palms by France in March 2002 and in the National Order of Merit of Senegal in February 2020.

Workshop participants

El hadji Ahm Demba Ba Gahn

USAID Entrepreneurship and Investment Project



Passionate about the development of entrepreneurship among young people, Elhadji graduated in Management of Organizations from the Higher African Institute of Training with more than 12 years of experience in the development of Entrepreneurship programs. He worked with various Non-Governmental Organizations in West Africa in the design, management, and implementation of entrepreneurship programs. Elhadji capitalizes more than 12 years of experience in support of entrepreneurship, especially in the development of training tools and processes. Currently, Elhadji Ahm Demba BA GAHN is working for USAID Entrepreneurship and Investment Project as Regional Business Advisory Services Director where he oversees the Business Development Services Department in conjunction with public and Business Development Service Providers across regions in Senegal. Through his position, Elhadji is working with key ecosystem players to improve the supply of business development services based on the needs of entrepreneurs.

Daud (David de Echave)

www.daud-illustration.com



Artist and illustrator, generator of social projects where art is the means of transformation. Author of " Seule la vie ", " Regards ", and " Petit bout de bois " this last one written by the Senegalese comedian Patricia Gomis. Three books on the phenomenon of street children in Senegal, where he questions the paradigm of our gaze. How we "see" or "do not see" these children, and how they really are. He is the founder of the Social Vision Project, involving educators, artists and associations to do inclusive arts workshops in Dakar and Saint-Louis, promoting the talents and self-esteem of children who have just experienced exploitation and abuse. He also publishes in the newspaper EL PAÍS to illustrate the resilience in the daily life of anonymous heroes, who live multiple and diverse African realities. Currently preparing a new book on the long road that rural women traced daily in search of the "baraka" a kind of luck in the form of water, food and wild wood that will generate the spark of fire to cook and feed the family. A colossal and invisible effort with a woman's name

Workshop participants

Dr. Muhammad Ba

Université Gaston Berger



Muhammad BA has a PhD in economics and is a specialist in development economics. For more than four years, he has been conducting research for his thesis on the conceptualisation and measurement of multidimensional well-being in Senegal.

His research interests lie in the fields of development economics, economic philosophy and epistemological issues. In addition, Mr. BA holds a Master's degree in Social Sciences of Religions and is interested in issues that link economics and religions. In this sense, he is the author of works on the relationship between Christian monasticism and social development in Africa. Dr Muhammad BA is currently a teacher-researcher at the University Gaston Berger in the Economics section. He teaches several courses related to his skills and areas of research: Economics of...

Mouhamedoune Abdoulaye Fall

Université Gaston Berger



Mouhamedoune Abdoulaye Fall, is a sociologist and anthropologist who lectures at the Université Gaston Berger de Saint-Louis. Working in the Faculty of Civilization, Religion, Arts and Communication (CRAC), he is interested in contemporary dynamics in Africa within the context of globalization, having as his main entry point the informal and popular economy. At the same time, he critically reflects on the appropriation of social sciences in Africa. He has published, among others, L'Harmattan (Paris): Saint-Louis du Sénégal: et si le développement n'était qu'une chimère? (2011) and Saint-Louis du Sénégal: patrimoine del'humanité ou patrimoine de la colonisation? (2020).

Workshop participants

Yoko Inoue

Bennington University

Yoko Inoue is a multidisciplinary artist whose working methodology includes sculpture, installation, collaborative socially engaged art projects, and public intervention performance art. Originally from Kyoto, Japan, Inoue explores themes of assimilation and cultural identity. Through academic research, on-site fieldwork and performance works in the context of the intricate dynamics of commerce, she approaches the issues of cultural merging in the global economy. Inoue investigates the causes of the commoditization of cultural values and effects of globalization on traditional heritage and social codes from an anthropological viewpoint. Fascinated with the social constructs, cultural keynotes and communicative qualities that lie within the lineage of objects, typically, her installation work incorporates thousands of hand-cast ceramic objects derived from mass produced goods that are found in the urban, multicultural, low-end marketplace...



William Narteh Gblerkpor

University of Ghana

William Narteh Gblerkpor, who is a Lecturer at the Archaeology Department in the University Ghana. BA, MPhil (Ghana), PhD (Texas), PhD., The University of Texas at Austin; mM.Phil (2005) and B.A (2001), University of Ghana, Legon. His area of specialization is Iron Age Archaeology; Archaeology of Identities; African Archaeology and his current research is about Krobo Mountain Archaeological Research Project.



Laura Rabelo Erber

International Institute of Asian Studies IIAS

Laura Rabelo Erber is a Fellowship Programme Coordinator at the International Institute Asian Studies Lecturer and Faculty Governance and Global Affairs at Leiden University College.



Workshop participants

Awa Caba

awa.caba@sooreutl.com



Awa Caba is a co-founder and CEO of Soreetul, the first digital platform that promotes and distributes agricultural processed food and cosmetics in Senegal. With her degree in computer science at the Polytechnic School in Senegal and her "Mandela Washington Fellow" certificate in Business and Entrepreneurship at the University of Iowa in the United States, Awa changed up to 3000 rural women live by giving them new opportunities to access to the market, rebrand their agricultural processed products and improve their income.

Just after her engineering degree, Awa engaged herself in leadership activities by being a founding member of the first Women Tech Network "Jiggen Tech" in Senegal. She trained up to 250 young girls on coding. She continued her entrepreneurial journey by creating, Yeosal Agrihub an AgriTech Hub witch sensitizes and train youth in agriculture and entrepreneurship. Since 2019, she facilitated the Academy for Women Entrepreneurs program with the Us Embassy Public Affairs Section in Dakar for 55 women entrepreneurs to take their business idea to the next level...

Sékou Maïga

International Institute of Asian Studies IIAS

I am an educator by training, a humanitarian by profession, and a research associate at the International Institute of Asian Studies IIAS. I engage in artisanal products and rice research in the Niger Valley.



Abibatou Banda Fall

West African Research Center

Wendy Singer

Humanities Across Borders

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