

## **The MAC VAL hosts the Yango II workshops, Contemporary Art Biennial of Kinshasa**

**Friday December 11, 2020, at 2 p.m.**

**"Kinshasa Sud Gare I and II"**

Workshops created and carried out by Yala Kisukidi and Sara Alonso Gómez, co-curators of Yango II, Contemporary Art Biennial of Kinshasa

A partnership: Yango II, MAC VAL, University Paris VIII

Registration : <https://www.yangobiennale.com/kinshasa-south-station-1>.  
The zoom link for the webinar will be sent to you directly after registration.



1st stop : MAC VAL, Vitry sur Seine

Date : December 11th, 2020

Departure time : 2pm

Arrival time : 5:50pm

In partnership with Université Paris VIII, Yango Asbl, Mac Val

Schedule :

1) 2pm – Introduction by Sara Alonso Gómez and Yala Kisukidi.

2) 2:30 – 4pm Kinshasa Star Line. Company captain: Yala Kisukidi

With : Michèle Magma (artist), Léonard Pongo (artist), Natasa Petresin (curator), Anne Querrien (Multitudes journal)

Coffee break (20 min)

3) 4:20 – 5:50pm : For a poetics of latitudes. Stationmaster: Sara Alonso Gómez

With : Dominique Malaquais (art historian/ curator), Le peuple qui manque (artists/curators), Iván Argote (artist)

#### Project presentation :

The Kinshasa Contemporary Art Biennial Yango II is conceived as a two-year process, unfolding in the form of encounters (real or virtual), workshops, exhibitions, and publications.

“Kinshasa South Station” is the title of the second session of workshops in the Yango II Biennial. The first session, “Congo/graphies – maps, images, metamorphoses” was held in Kinshasa from February 4th to 6th, 2020. Its goal was to launch conceptual work around the Biennial, by engaging a discussion between artists, researchers, and cultural agents in the Democratic Republic of the Congo (DRC) and its diasporic worlds. The Kinshasan encounters took place in cultural and educational centers that are emblematic of the capital city, nodes of research, imagination, and creation. These discussions queried the transformations of contemporary art in the Congolese context.

The second session of workshops, “Kinshasa South Station,” will be held in France, at the Mac Val in Vitry Sur Seine (station 1). At this point, the idea is to establish stations as relay points multiplying the reverberations of the Congolese art scene outside the DRC and African continent themselves. The Congolese world diaspora, having traveled far and wide, brings the “Congo Sign” to suburban Paris.

“Kinshasa South Station” takes its name from a train station. Its specificity is that instead of being a fixed point in space, it is one that, while moving, is also conceived as an arrival depot. A mobile station, settling the Southern hemispheres in the Northern ones, reminding the Northerners of the complexity of their ties to the Southerners (post-colonial, political, theoretical, economic, artistic, etc.). “Kinshasa South Station” welcomes all travelers. The station network is managed by the imaginary “Kinshasa Star Line” railroad company. Its name evokes the “Black Star Line,” a transatlantic shipping company founded in 1919 by Marcus Garvey for the purpose of bringing black people from the American shores back to the African continent.

A number of imaginary rail networks, like the Underground Railroad itself, flourish in the archives and narratives of black liberation. In addition to featuring the tension between the body (the muscles) and the mind (reason/imagination), these stories engage a network of pictures and narrations centering on technical developments at the dawn of the modern capitalist era.

“Kinshasa South Station 1” is a first stop on the Kinshasa Star Line (KSL), in Europe. Ultimately, the passengers will be arriving at Kinshasa-Main Station for the Yango II Biennial, to be held in September 2021 in the Democratic Republic of the Congo. The KSL has been especially active since the beginning of the Covid-19 pandemic. One of its goals is to bring people together, to make it possible to communicate images and ideas despite the restrictions, lockdowns, relocations, and the many preventive measures and barriers that have frozen human mobility and travel on a planetary scale.

The discussions at the “Kinshasa South Station 1” encounters will be an opportunity to present the latest issue of *Multitudes* journal, which provides a textual representation of the KSL. The principles of the railroad company, along with the aesthetic, theoretical, and political approaches it intends to convey, will be outlined – in the context of a pandemic, true, but also that of the rise of hatred and wariness throughout the world.