

Josèfa Ntjam

Portfolio

Born in 1992 in Metz (FR).

Lives and works in Saint-Étienne (FR).

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Josèfa Ntjam is an artist, performer and writer whose practice combines sculpture, photomontage, film and sound. Josèfa Ntjam was born in 1992 in Metz, France, and currently lives and works in Saint-Étienne, France. She studied in Amiens, France, Dakar, Senegal (Cheikh Anta Diop University) and graduated from the École Nationale Supérieure d'Art, Bourges, France (2015), and the École Nationale Supérieure d'Art, Paris-Cergy, France (2017).

Collecting the raw material of her work from the internet, books on natural sciences and photographic archives, Ntjam uses assemblage – of images, words, sounds, and stories – as a method to deconstruct the grand narratives underlying hegemonic discourses on origin, identity and race. Her work weaves multiple narratives drawn from investigations into historical events, scientific functions and philosophical concepts, to which she confronts references to African mythologies, ancestral rituals, religious symbolism and science-fiction.

These apparently heterogeneous discourses and iconographies are marshalled together in an effort to re-appropriate History while speculating on not-yet-determined space-times – interstitial worlds where systems of perception and naming of fixed (id)entities no longer operate. From there, Ntjam composes utopian cartographies and ontological fictions in which technological fantasy, intergalactic voyages and hypothetical underwater civilizations become the matrix for a practice of emancipation that promotes the emergence of inclusive, processual and resilient communities.

Solo exhibitions include :

- Galerie Poggi, Paris, FR (forthcoming - 2024)
- Fondation Pernod-Ricard, Paris, FR (2023)
- Underground Resistance – Living Memories, The Photographers' Gallery, London, UK (2022)
- When the Moon Dreamed of the Ocean, FACT, Liverpool, UK (2022)
- and we'll kill them with love, CAC La Traverse, Alfortville, FR (2022)
- Allegoria, duo show with Kaeto Sweeney, Hordaland Art Center, Bergen, NO (2019)

In 2023, Ntjam will be a resident at LVMH Métiers d'Arts, as well as at Forma Arts & Media, London.

Ntjam is a member of Paris-based art & research collective Black(s) to the Future : <https://blackstothefuture.com/>

Ntjam's work and performances have been shown in international museums and exhibitions, including :

- Lafayette Anticipations, Paris, FR (performance, 2023)
- LUMA, Arles, FR (performance, 2022)
- Centre Pompidou, Metz, FR (2022)
- Stedelijk Museum, Amsterdam, NL (performance, 2022)
- MAMC+ – Musée d'art moderne et contemporain de Saint-Etienne, FR (2022)
- Cincinnati Contemporary Arts Center, USA (2022)
- Radius CCA, Delft, NL (2022)
- Mucem, Marseille, FR (2021)
- Fondation Calouste Gulbenkian, Lisbon, PT (2022)
- Africamuseum, Tervuren, BE (2022–23)
- Frac Nouvelle-Aquitaine MÉCA, Bordeaux, FR (2021)
- MuCAT – Musée des Cultures Contemporaines Adama Toungara, Abidjan, IC (2022)
- Palais de Tokyo, Paris, FR (2020–21)
- Centre Pompidou, Paris, FR (2020)
- WIELS, Brussels, BE (2020)
- MAMA, Rotterdam, NE (2020)
- the 15th Biennale de Lyon, MAC Lyon, Lyon, FR (2019)
- and Arnolfini, Bristol, UK (2019).

Ntjam's work is part of a number of public collections, including :

- MAMC+ – Musée d'art moderne et contemporain de Saint-Etienne, FR
- Centre national des arts plastiques (Cnap), Paris, FR
- Fonds d'art contemporain – Paris Collections, FR
- Fondation Villa Datriis, L'Isle-sur-la-Sorgue, FR
- FRAC MECA Nouvelle-Aquitaine, Bordeaux, FR
- FRAC Auvergne, Clermont-Ferrand, FR
- FRAC Alsace, Sélestat, FR
- EIB Institute, Luxemburg
- Artothèque de Strasbourg, FR

Josèfa Ntjam

Émeute globuleuse, 2021

Photomontage printed by sublimation on aluminium

100 x 70 cm





« HERE, OUR REBELLIONS WILL BE THE SONGS THAT BRING US TOMORROW. OUR BODIES, DROPLETS, WILL SEEP INTO LINEAR HISTORY AND SHIFT IT FROM ITS COURSE. »

Josèfa Ntjam, *Aquatic Invasion*, 2020

Exhibitions

Selection

2019 — ongoing

NiCOLETTi, London (UK), 2023

Josèfa Ntjam - Exhibitions

Exhibition view of *Limestone Memories - Un Maquis sous les Étoiles* (solo show), Photo : Jack Elliot Edwards



Josèfa Ntjam

Installation view : *Limestone Memories, Un Maquis sous les Étoiles*

NiCOLETTi, London, UK, 2023

Photo : Jack Elliot Edwards

Exhibition view of *Limestone Memories - Un Maquis sous les Étoiles* (solo show), Photo : Jack Elliot Edwards



« In *Limestone Memories – un maquis sous les étoiles* [a maquis under the stars], Josèfa Ntjam continues her exploration of outer space and the abyss as spaces of resistance. Evoking the atmosphere of a cavern with black walls and floor, the exhibition centres around *Dislocations* (2022), a 17 min film co-produced by Palais de Tokyo, Paris, and Cincinnati Contemporary Arts Center, Cincinnati. The film tells the story of Persona, a fictional character pursuing an initiatory journey from the internet to a cave floating in outer space amongst a constellation of asteroid-like shells and fossils – a rocky soft cave, both underwater and interstellar. Projected onto the cave’s walls, the memories of warriors, activists and family members who have fought for Cameroon’s independence progressively melt with Persona, whose humanoid body eventually dissolves into aqueous particles.

Establishing analogies between cosmic, geological and mental processes, *Dislocations* weaves references to biology, mythology and science-fiction to rework History from personal and minoritarian narratives. Throughout the film, Persona embodies powers of transformation, hybridity and reconfiguration of both individual and collective consciousness, excavating and (re)assembling the sometimes forgotten stories of oppression and emancipation that are nevertheless embedded in matter and mind. »

Exhibition view of *Limestone Memories - Un Maquis sous les Étoiles* (solo show), Photo : Jack Elliot Edwards

« In *Limestone Memories – un maquis sous les étoiles*, Ntjam explores similar ideas through series of photomontages and sculptures forming a phantasmagorical environment inhabited by gigantic tentacles, glitching bubbles and termite mounds. The *Deep & Memories* (2022–23), for instance, is a series of Perspex sculptures with shapes suggestive of aquatic plants and animals, on which Ntjam included poetic texts evoking bodies turning into puddles and drops. Other works feature collages that conflate fragments of history, such as in *The Deep & Memories (Maquisards, 2022)*, which blends portraits of Adama and Assa Traoré (who died in police custody in 2016) with archival images showing Cameroonian warriors posing with shotguns, together with photographs of Félix Moumié or Ernest Ouandié, leaders of the Union of the Peoples of Cameroon (UPC).

Commissioned by the Centre Pompidou Metz for the exhibition *A Gateway to Possible Worlds. Art & Science-fiction (2022–23)*, these works form, according to the artist, an ‘ecosystem of interconnected revolts and uprisings’, interweaving fictional elements with archival images to deconstruct the linear perception of history and establish connections between events that took place in apparently disparate temporalities and geographies.

Ntjam employs a similar tactic in the series *Underground Resistance – Living Memories* (2022–23), titled after the black militant techno music collective Underground Resistance, to which the artist pays tribute by emulating their technique of sampling and remixing sounds in her own artistic process of sourcing, assembling and superimposing images. Comprising four photomontages printed on aluminium panels, this group of works intertwines digital renderings of aquatic elements with photographs of political dissidents (Black Panthers), social uprisings (BLM, French riots in 2005), and Black artists such as Paulette Nardal (1896 – 1985) – a Martinican writer who contributed to the conceptualisation of Négritude and the development of black literary consciousness –, all combined with images referencing ancient Egypt and African deities such as Mami Wata, a water spirit and venerated in many African countries and cultures.

The mixing of all these elements and references suggests an alternative mode of writing History, one which considers the sometimes labyrinthine way in which time and memory operate, with unexpected twists and turns that make events and images appear, erode and ramify. By invoking a memory in a constant state of dislocation and reconfiguration, Ntam avoids essentialism to consider the connections, circulations and fractures between historical events. In so doing, the artist gives visibility to marginalised stories while imagining alternative space-times in which categories of objectivity and belief, scientific observation and artistic speculation, would no longer be opposed – space-times which contain, in the depth of their abyss and galaxies, the matrix of revolts and revolutions yet to come. »

Galerie des Cyprès, Villa Arson, Nice (FR), 2023

Josèfa Ntjam - Exhibitions

Exhibition view of *To The Fire Newt Time* (group show), Photo : JC Lett



3537, Paris (FR), 2023

Josèfa Ntjam - Exhibitions

Exhibition view of *DAWA* (group show)



Josèfa Ntjam

Underground Resistance – Living Memories #2, #3 and #4, 2023
Photomontage printed by sublimation on aluminum, metal frame
120 x 80 cm (each)

Centre Culturel Jean Cocteau, Les Lilas (FR), 2023

Josèfa Ntjam - Exhibitions

Exhibition view of *Futurs Antérieurs* (group show)



Josèfa Ntjam

Quantum Mecanic, 2020

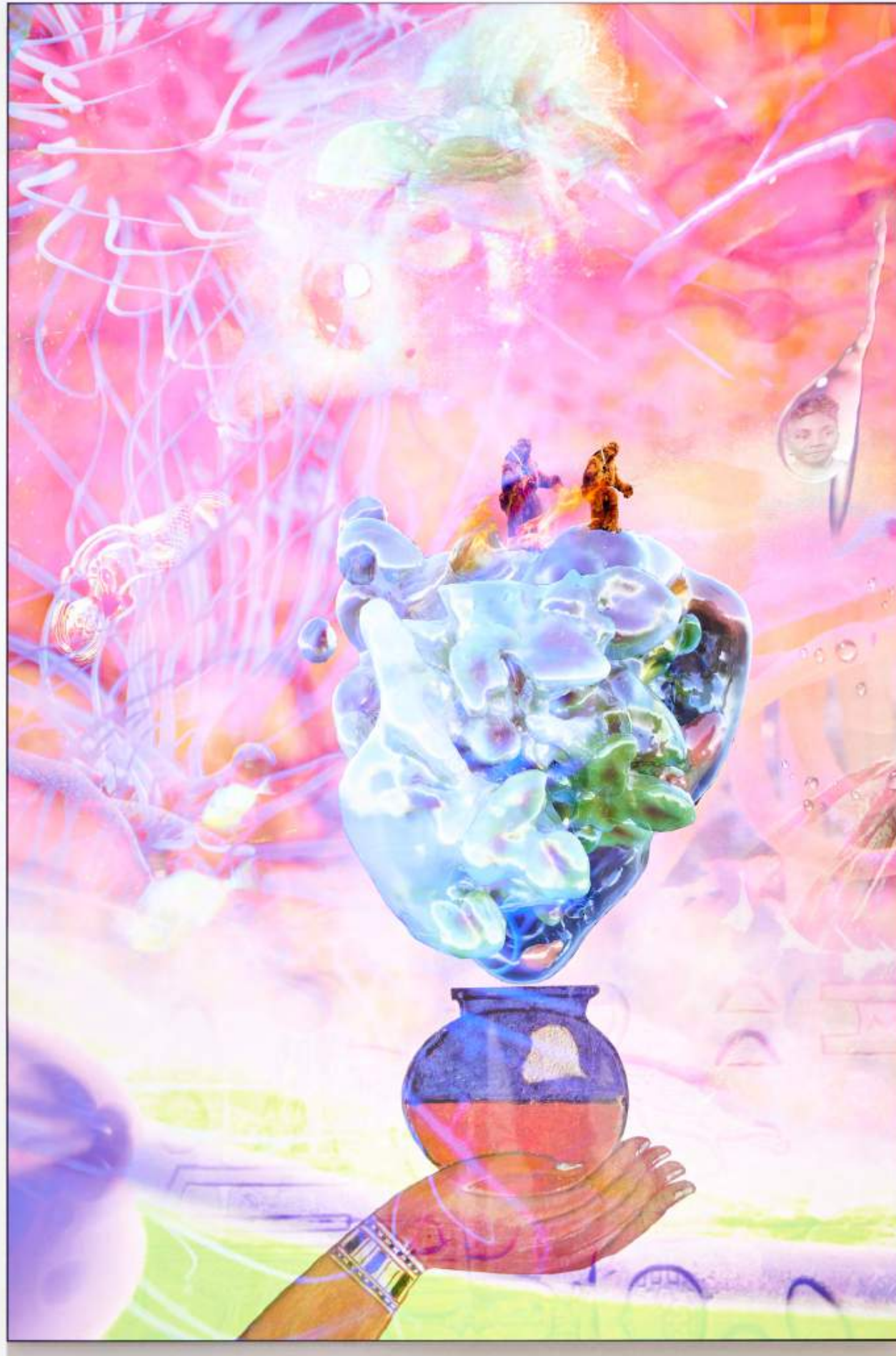
HD film, 07'07 min

Commissioned by Les Ateliers Médicis, Clichy-Montfermeil, France

Kunstraum Niederoesterreich, Vienna, (AU), 2023

Josèfa Ntjam - Exhibitions

Exhibition view of *Matrix Bodies* (group show)



Josèfa Ntjam

From left to right : *Underground Resistance – Living Memories #2, #3 and #4*, 2023

Photomontage printed by sublimation on aluminum, metal frame
120 x 80 cm (each)

Galerie Poggi, Paris (FR), 2023

Josèfa Ntjam - Exhibitions

Exhibition view of *À L'Orée des Songes*, duo show with Ittah Yoda. Photo : Andrea Rosetti

Josèfa Ntjam

Myceaqua Vitae, 2020

HD film, sound, 07'24 min

Text : Josèfa Ntjam

Images : Josèfa Ntjam, Sean Hart &
Nicolas Pirus

Sound : Hugo Mir-Valette

Montage : Sean Hart



Centre Pompidou-Metz (FR), 2022

Josèfa Ntjam - Exhibitions

Exhibition view of *A Gateway to Possible Worlds. Art & Science Fiction* (group show), cur. by Alexandra Müller. Photo : Marc Domage



Josèfa Ntjam

The Deep – Living Memories, 2022

Installation view : *A Gateway to Possible Worlds. Art & science-fiction*, Centre Pompidou, Metz, FR, 2022-23

Photo : Marc Domage

Exhibition view of *A Gateway to Possible Worlds. Art & Science Fiction* (group show), cur. by Alexandra Müller. Photo : Marc Domage



« The American writer Ray Bradbury said : “Science fiction is the art of the possible.” Under the guise of anticipating the future, it speaks to us of the present. It is a laboratory of hypotheses that manipulate and extrapolate the repressive norms and dogmas of today’s world, its ambitions, social afflictions, opportunities and perils.

A Gateway To Possible Worlds exhibition brings together over 200 works from the late 1960s to the present day. Art & science fiction whisks visitors away to a 2300m² scifi-world. It puts the spotlight on the bonds between imaginary worlds and our reality with the help of artists, authors, architects and film directors. It builds on current demands for 21st century utopias to spark debate, inspiration and a form of hope. »

The exhibition is accompanied by a catalogue published by Éditions du Centre Pompidou-Metz on 2 November 2022 : <https://www.centrepompidou-metz.fr/en/theeditions>

Link to the exhibition: <https://www.centrepompidou-metz.fr/en/programme/exposition/a-gateway-to-possible-worlds>

Josèfa Ntjam

The Deep – Living Memories, 2022

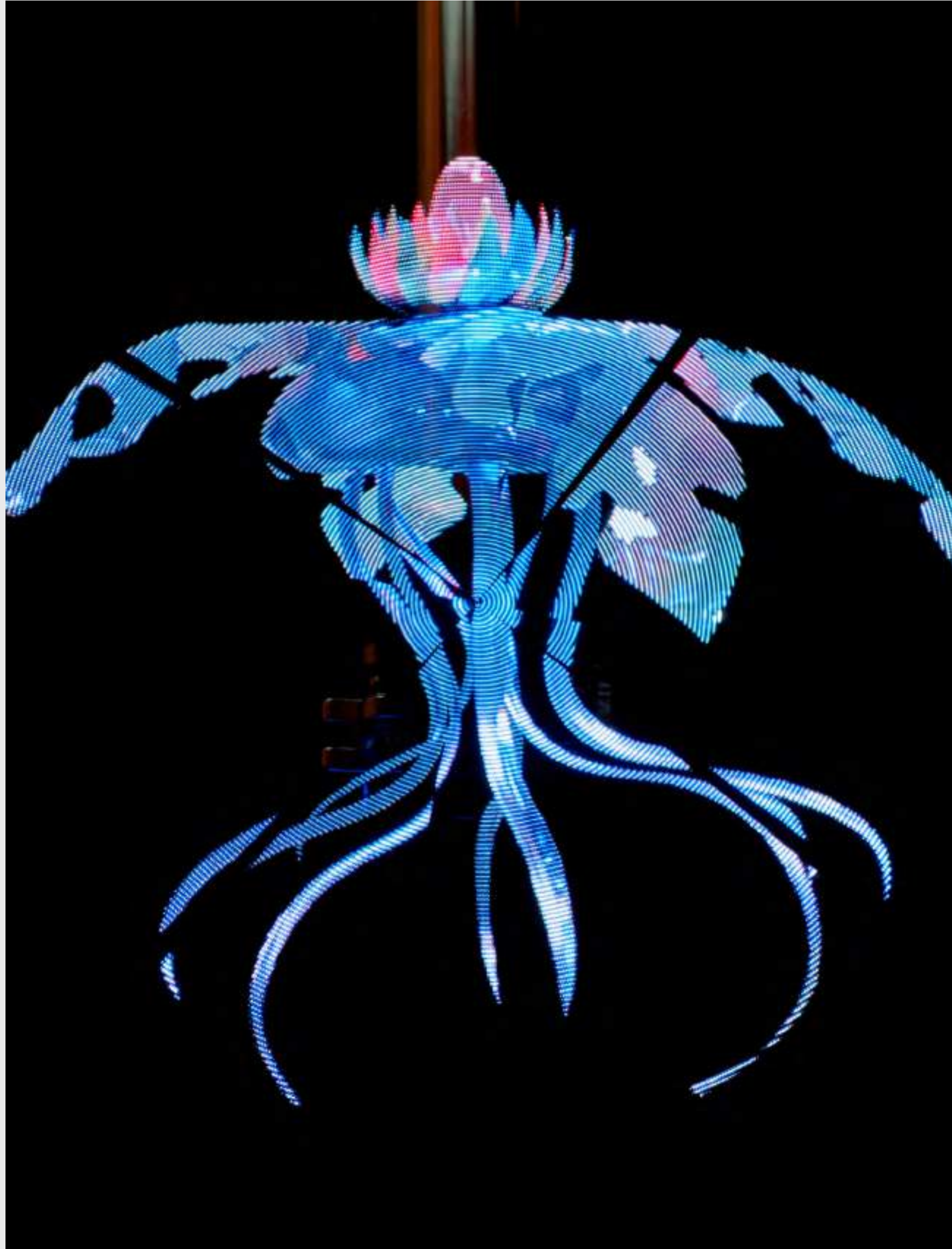
Installation view : *A Gateway to Possible Worlds. Art & science-fiction*, Centre Pompidou, Metz, FR, 2022-23

Photo : Marc Domage

FACT (Foundation for Art and Creative Technology), Liverpool, (UK), 2022

Josèfa Ntjam - Exhibitions

Exhibition view of *When the moon dreamed of the ocean* (solo show), Photo : Rob Battersby



Paris+ by Art Basel, with NiCOLETTi, Paris, (FR), 2022

Josèfa Ntjam - Exhibitions

Booth view (solo show). Photo : Philip Grayson



Josèfa Ntjam

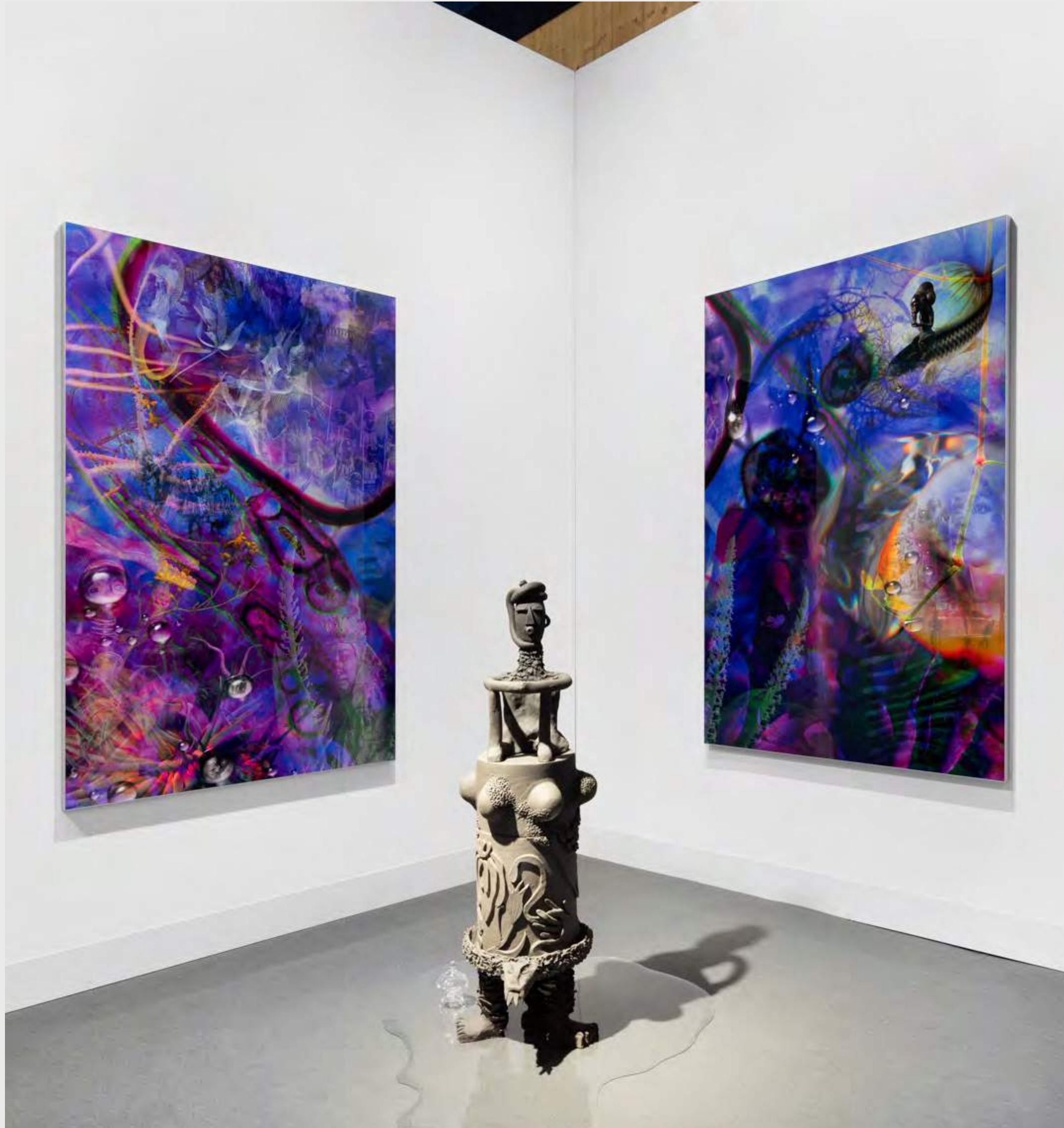
Installation view, solo presentation with NiCOLETTi at Paris+ by Art Basel, Paris, FR, 2022

Photo: Philip Grayson

Paris+ by Art Basel, with NiCOLETTi, Paris, (FR), 2022

Josèfa Ntjam - Exhibitions

Booth view (solo show). Photo : Philip Graysc



« For Paris+ by Art Basel 2022, Ntjam presents a new series of photomontages printed on ChromaLuxe panels, a material that allows for images to be infused directly onto coated metal sheets. Made of archival photographs, 3D scans of objects and microscopic views of organic materials, Ntjam's photomontages conjure an opulent universe in which, collapsing the micro and the macro, documentations of historical events and representations of ancient African deities merge with a vast array of abstract cellular shapes and aquatic elements.

In the group of works presented at Paris+, Ntjam specifically evokes the story of feminine figures who have participated in independence movements in Africa, as well as political dissidents involved in antiracist organizations in Europe and the United States. By juxtaposing images drawn from her family archives with portraits of political figures such as American political activist Angela Davis (b. 1944), Taytu Betul (1851–1918), the empress of Ethiopia who notably led wars against Italy in the 19th century, and French activist Assa Traoré, leader of the Truth and Justice for Adama (her brother, who died in police custody in 2016), Ntjam deconstructs the hierarchy between personal and collective history while drawing a parallel between the wars of independence in Africa and the resistance movements in which members of its diaspora continue to be involved today. »

Josèfa Ntjam


Installation view, solo presentation with NiCOLETTi at Paris+ by Art Basel, Paris, FR, 2022

Photo: Philip Graysc

The Photographers' Gallery, London, (UK), 2022

Josèfa Ntjam - Exhibitions

Underground Resistance – Living Memories (solo show). Photo : Ollie Harrop

This image grows a tentacle - scan here to download the free app 



Josèfa Ntjam

Underground Resistance – Living Memories, 2022

Installation view at The Photographers' Gallery, London, UK

Photo : Ollie Harrop

The Photographers' Gallery, London, (UK), 2022

Josèfa Ntjam - Exhibitions

Underground Resistance – Living Memories (solo show)



« *Underground Resistance - Living memories* by Josèfa Ntjam is the second commission of Open Space – an Augmented Reality initiative co-curated with Zaiba Jabbar (HERVISIONS) developed with Oliver Ellmers for Soho Photography Quarter, a new public art space in the immediate surroundings of The Photographers' Gallery. This new work by Josèfa Ntjam intertwines mythical water narratives, historic resistance groups, and influential black digital artists and cultures. A series of large photomontages installed at street level leads to a rich and lively digital world containing a diverse range of aquatic creatures and mythological symbols.

The title takes the name of the black militant techno music collective Underground Resistance, connecting their creative processes of sampling and remixing to Ntjam's approach to digital collage and photomontage.

A specially designed phone app gives access to an interactive digital space, where references to iconic black musicians including Sun Ra, Drexciya and Underground Resistance meet with archival photographs from the Black Panther Party, representations of Mami Wata –the mythological African water spirit– and Pokémon –the game and anime franchise. In Ntjam's digital world, fluid and aquatic creatures such as jellyfish invade the streets around The Photographers' Gallery, suggesting forms of resistance to the flooded times to come.

Link to the exhibition : <https://thephotographersgallery.org.uk/whats-on/josefa-ntjam-undergroundresistance-living-memories>

Link to download the app : <https://apps.apple.com/gb/app/josèfa-ntjam/id1639903424>

Smartphone app screenshot : Josèfa Ntjam, *Underground Resistance – Living Memories*, 2022
The Photographers' Gallery, London, UK

CAC Passerelle, Brest (FR), 2022

Josèfa Ntjam - Exhibitions

Exhibition view of *Chasseurs de Tempêtes* (group show), Photo : Aurélien Môle



Frac Auvergne, Clermont-Ferrand (FR), 2022

Josèfa Ntjam - Exhibitions

Exhibition view of *Le Promontoire du songe* (group show)



CAC La Traverse, Alfortville (FR), 2022

Josèfa Ntjam - Exhibitions

Exhibition view of *and we'll kill them with love...* (solo show), Photo : Theo Christelis



« The underwater ecosystem of this exhibition brings together my family archives as well as those of the independence movements on the African continent, in particular that of Cameroon in 1960, and the years of struggle that preceded it. This is the story of a grandfather killed by the French colonial regime, of those who go out into the night*, of plants used for resistance, of corals erected as ramparts, of resistant ghosts and impossible archives. »

Josèfa Ntjam

Installation view : *and we'll kill them with love...*

CAC La Traverse, Alfortville, FR, 2022

Photo: Theo Christelis

CAC La Traverse, Alfortville (FR), 2022

Josèfa Ntjam - Exhibitions

Exhibition view of *and we'll kill them with love...* (solo show), Photo : Theo Christelis



Josèfa Ntjam

Installation view : *and we'll kill them with love...*

CAC La Traverse, Alfortville, FR, 2022

Photo: Theo Christelis

CAC La Traverse, Alfortville (FR), 2022

Josèfa Ntjam - Exhibitions

Exhibition view of *and we'll kill them with love...* (solo show), Photo : Theo Christelis



Josèfa Ntjam
Installation view : *and we'll kill them with love...*
CAC La Traverse, Alfortville, FR, 2022
Photo: Theo Christelis

MAMC, Saint-Etienne (FR), 2022

Josèfa Ntjam - Exhibitions

Exhibition view of *Globalisto : A Philosophy in Flux* (group show). Photo : C. Cauvet / MAMC+



Josèfa Ntjam

Installation view : *Globalisto : A Philosophy in Flux*

MAMC, Saint-Etienne (FR), 2022

Photo: Theo Christelis

Exhibition view of *Globalisto : A Philosophy in Flux* (group show). Photo : C. Cauvet / MAMC+

« *Globalisto. A Philosophy in Flux* invites intergenerational artists who invent new worlds, question the status quo of the current modality, critique power systems, biopolitics and multidimensional exploitation of resources. They are activists, philosophers, changemakers, or storytellers and poets interconnecting Africa and its diasporas. They are from, or live in, Cameroon, Egypt, Gabon, Malawi, Mozambique, Nigeria, South Africa, Tanzania, but also Europe, the Caribbean, or the USA.

They or their ancestors arrive in new spaces carrying their histories, translating their mobilities into liberating dissent and healing. Their experimentations with materials and ideas are made manifest in works as diverse as films and videos, textiles, paintings, installations, but also ceramics, sound, photography, sculpture as well as performances. This exhibition also make reference to the West African art collection at MAMC+ and include documentation, such as the famous Drum magazine, which has been published in several African countries since the 1950s. »



Josèfa Ntjam

Installation view : *Globalisto : A Philosophy in Flux*

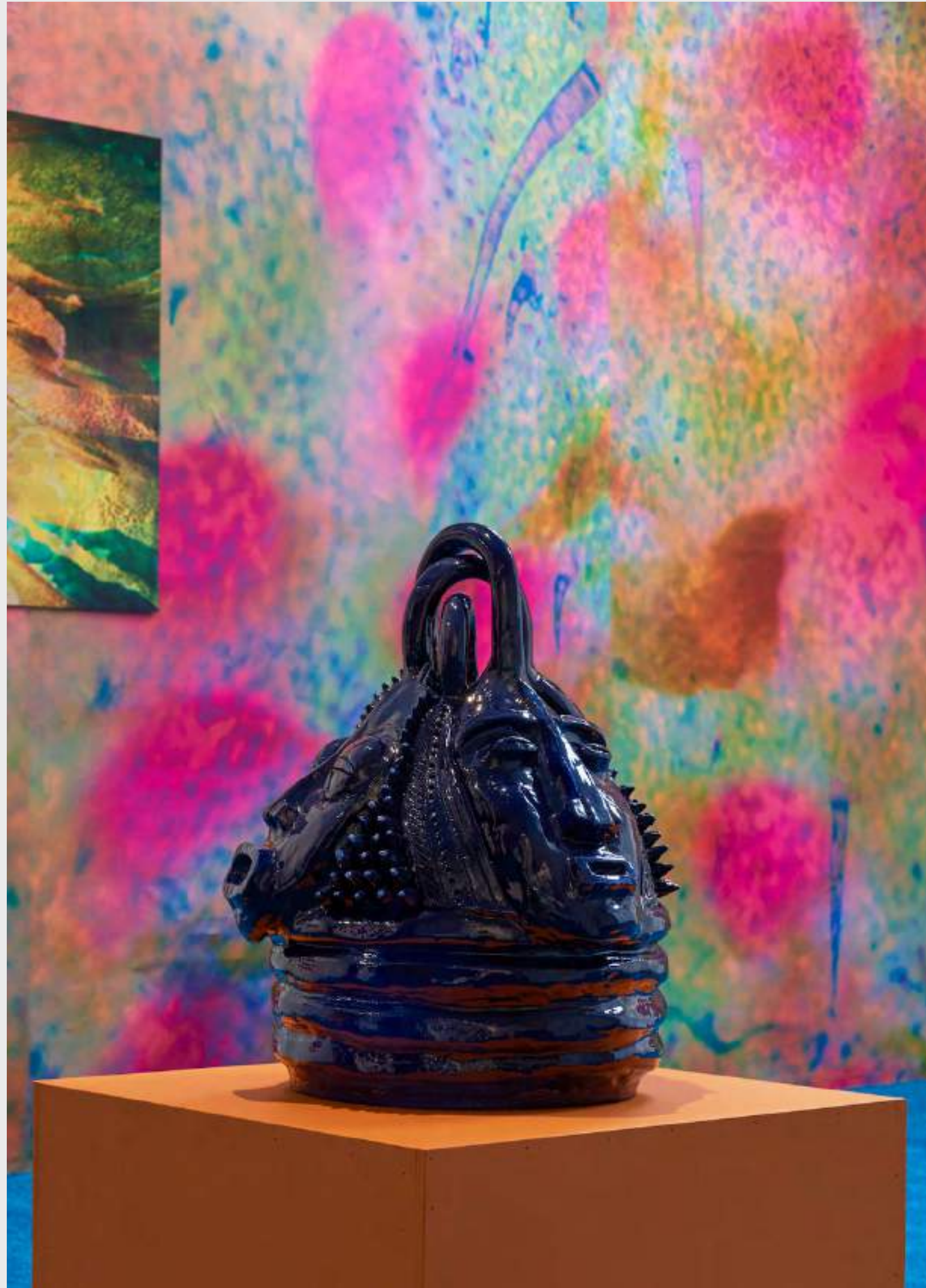
MAMC, Saint-Etienne (FR), 2022

Photo: Theo Christelis

NiCOLETTi, London (UK), 2021

Josèfa Ntjam - Exhibitions

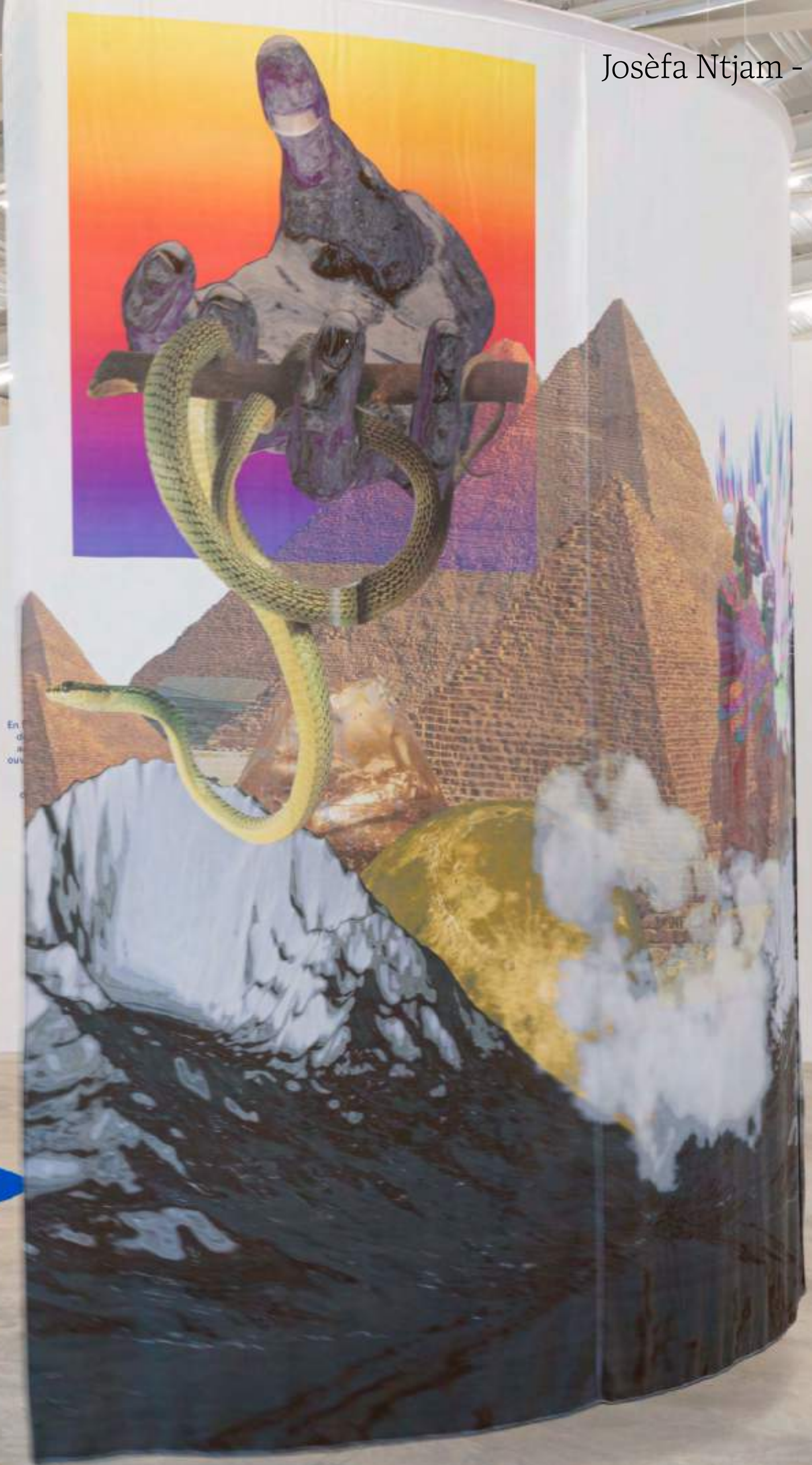
Exhibition view of *Molecular Genealogies* (solo show). Photo : Theo Christelis



Frac Nouvelle-Aquitaine MÉCA, Bordeaux (FR), 2021

Exhibition view of *MEMORIA: récits d'une autre histoire*

Josèfa Ntjam - Exhibitions



Exhibition view of *MEMORIA: récits d'une autre histoire*

Josèfa Ntjam

Arche de Résilience, 2020

Ceramic, Enamel, Acrylic, Irons and
Chains

110 x 120 x 60 cm

Photo : Gaëlle Deleflie



The exhibition *MEMORIA: récits d'une autre Histoire* [*Memoria: accounts of another History*] departs from the idea of a collective memory composed of a myriad of stories, narratives, questions and experiences scattered in our individual and personal and intimate memories. The latter is revealed here through the works of artists whose practice aims at the (re)construction of a common space, a universal whole, which renews our vision of the contemporary creation stemming from Africa and its diasporas.

When speech and memory are forgotten, killed, erased, or truncated, unveiling a counter-narrative, making plural stories coexist, and revealing the unspoken becomes an emergency to which the fourteen artists invited as part of this exhibition respond. Their works stand out in their desire to displace the boundaries of art, to “bring together the elsewhere” and to show the diversity of our individual and, ultimately, collective histories.

The selected works span painting, textiles, sculpture, video and performance. They compose a journey echoing, on the one hand, a demystified reading of parts of history and the commonly disclosed beliefs about the African continent and, on the other hand, the way in which imaginary and invented stories are still at work, particularly in the fields of economics and the redistribution of resources. Through this multiplicity of mediums, the artworks deliver their essence and show us artists committed to their practice, powerful in their narrative, anchored in their fluctuating geographies and in their time.

By questioning our thinking mechanisms, the exhibition intends to open a discussion on our ability to renew our knowledge, to listen to different stories and to question stereotypes and preconceived ideas.

Link to the exhibition: <https://fracnouvelleaquitainemeca.fr/evenement/memoria-recits-dune-autrehistoire/>

Agnes Etherington Art Centre, Kingston, Ontario (CA), 2021

Josèfa Ntjam - Exhibitions

Exhibition view of *Drift: Art and Dark Matter* (residency and group show)



Agnes Etherington Art Centre, Kingston, Ontario (CA), 2021

Josèfa Ntjam - Exhibitions

Exhibition view of *Drift: Art and Dark Matter* (residency and group show)

Josèfa Ntjam

Myceaquia Vitae, 2020

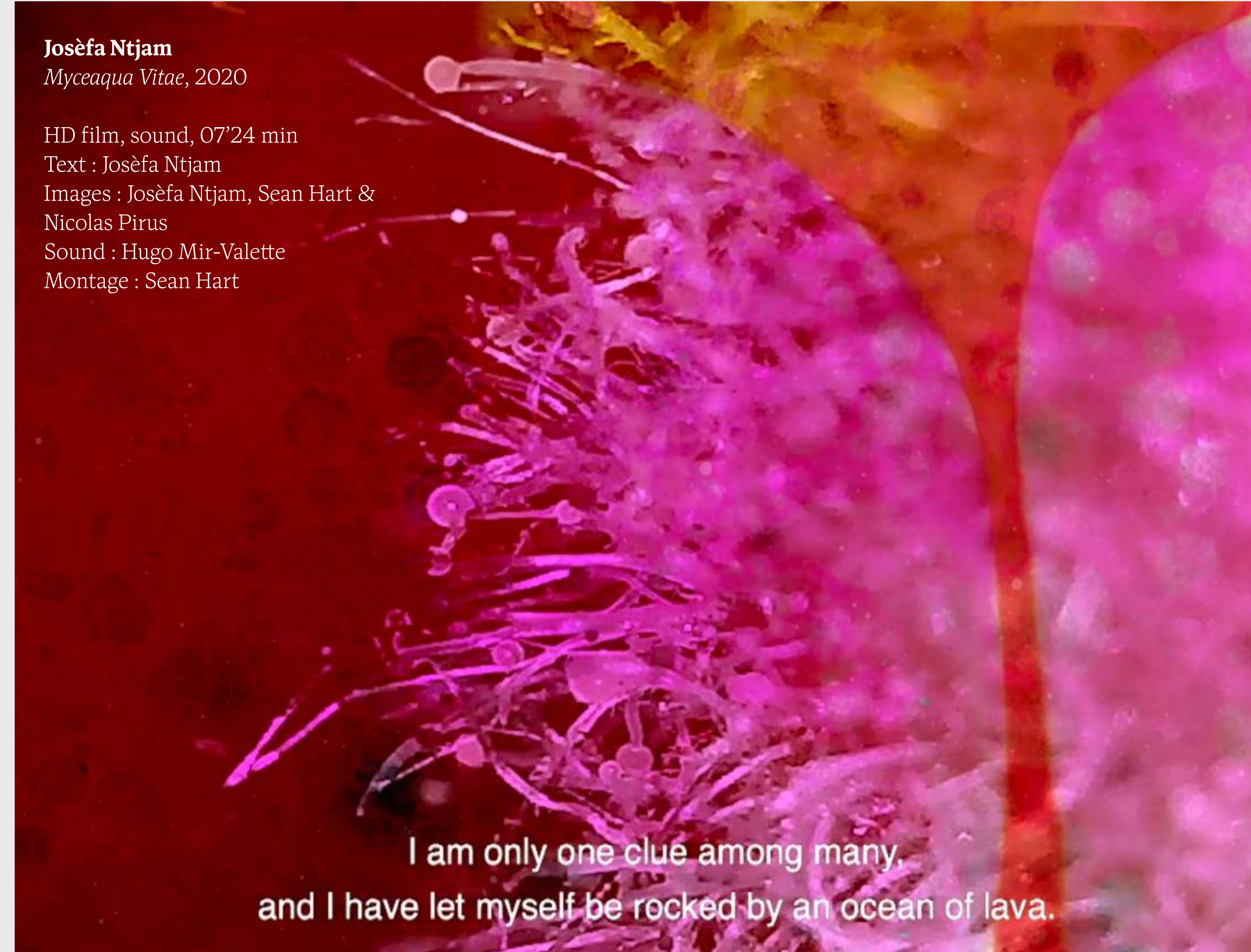
HD film, sound, 07'24 min

Text : Josèfa Ntjam

Images : Josèfa Ntjam, Sean Hart &
Nicolas Pirus

Sound : Hugo Mir-Valette

Montage : Sean Hart



I am only one clue among many,
and I have let myself be rocked by an ocean of lava.

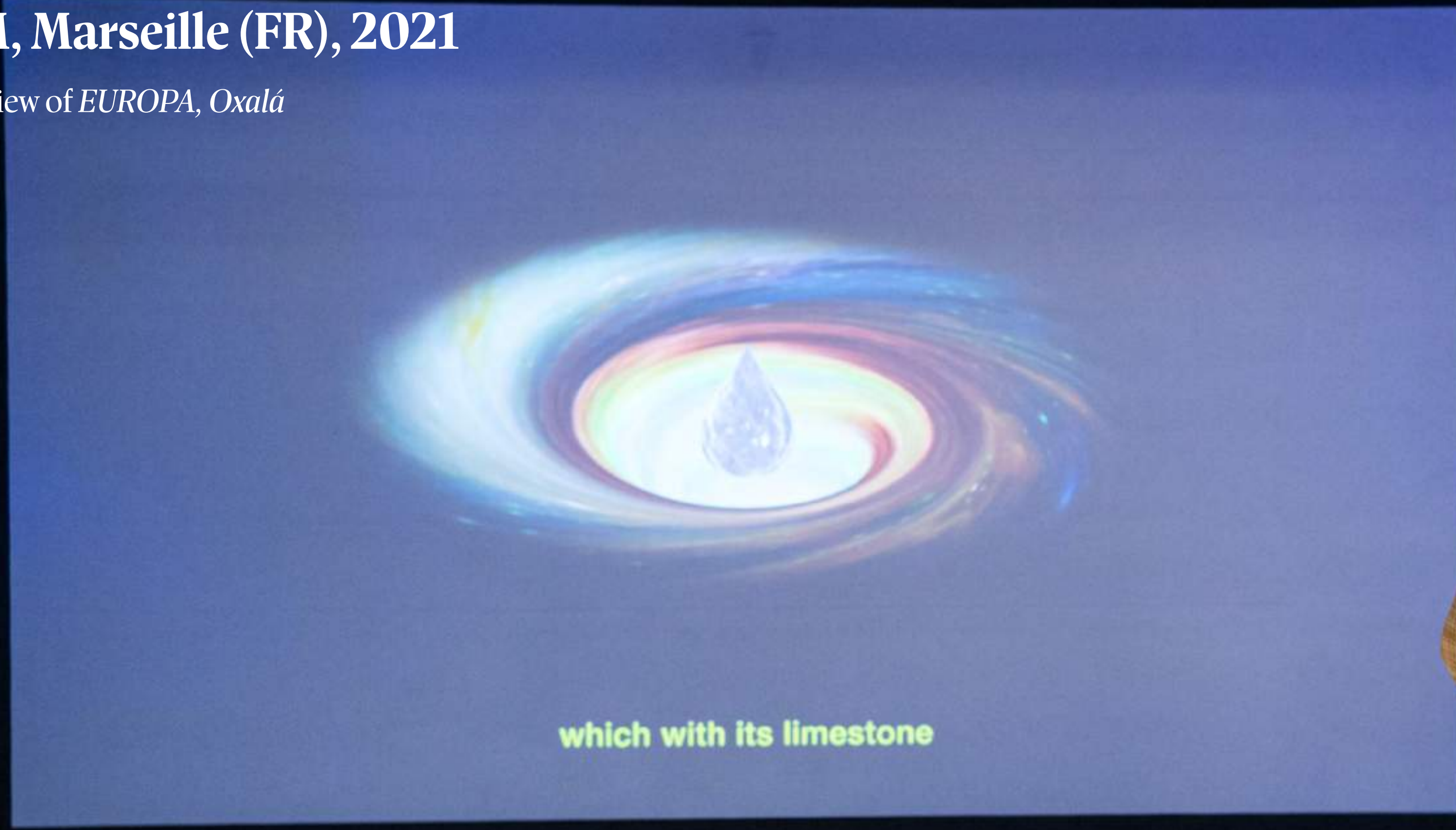
Some kind of invisible matter is having a gravitational effect on everything. Without the gravity of this dark matter, galaxies would fly apart. Observational data in astroparticle physics indicate that it exists, but so far dark matter hasn't been directly detected. Given the contours of such an unknown, artists Nadia Lichtig, Josèfa Ntjam, Anne Riley and Jol Thoms reflect on the 'how' and 'why' of physics and art as diverse and interrelating practices of knowledge. Through open exchange between disciplines, they have created works that are sensory agents between scientific ideas of dark matter and the exploration of that which has never been directly sensed.

Myceaquia Vitae is a film considering the inseparability between science, aesthetics and narration. It offers a conduit for myth, laying out a rhythmic and poetic space for the multiplication of voices, trance states and speculation about shapes of being. Ntjam's video installation, reminiscent of a spacecraft console – the kind familiar in science fiction – is used to visualize 'alien' signals and tell the story of an unclassifiable bioluminescent organism.

MUCEM, Marseille (FR), 2021

Exhibition view of *EUROPA, Oxalá*

Josèfa Ntjam - Exhibitions



Palais de Tokyo, Paris (FR), 2020

Josèfa Ntjam - Exhibitions

Exhibition view of *Anticorps* (group show)



Josèfa Ntjam

Unknown Aquazone

Photomontage printed on Plexiglas, clay, screens, neons

200 x 250 cm

Installation view : *Anticorps*, Palais de Tokyo, Paris (2020-21). Photo:

Aurélien Mole



Exhibition view of *Anticorps* (group show)



The *Unknown Aquazone* is an aquarium in which Josèfa Ntjam intertwines mythical past and speculative futures by drawing on a variety of water-related myths ranging from Mami Wata – a voodoo figure and fish-woman divinity venerated in much of Africa – to the ultratechnological universe created by the Detroit electromusicians Drexciya in the 1990s – the Drexciyans being an imaginary people living in the depths of the Atlantic Ocean, descendants of the pregnant African women thrown into the sea from slave ships.

Named after Drexciya's fourth album (released in 1994), the *Unknown Aquazone* combines images drawn from family archives, microscopic views of everyday objects and organic materials, as well as photographs of revolutionaries who fought for Cameroon's independence, including Ruben Um Nyobè (1913–58) and Marthe Ekemeyong Moumié (1931–2009). Ntjam weaved personal stories with reminiscences of historical events to create the large-scale photomontages covering the sides of the sculpture, inviting the viewer to discover, reconnect and interpret their underlying relationships. Through this process, the artist seeks a reversal of our viewpoint, transforming the passive subject – observed through the aquarium – into the active protagonist of a story that remains to be told. Likewise, the stalagmites and termite mounds inside the sculpture suggest the formation of an underground network of organic forms steering future revolts.

Link to the exhibition : anticorps-palaisdetokyo.com/en/presentation

Link to Ntjam's artwork : anticorps-palaisdetokyo.com/fr/artistes/josefa-ntjam

Josèfa Ntjam

Unknown Aquazone

Photomontage printed on Plexiglas, clay, screens, neons

200 x 250 cm

Installation view : *Anticorps*, Palais de Tokyo, Paris (2020–21). Photo:

Aurélien Mole

MAMA, Rotterdam (NL), 2020

Exhibition view of *Climate Knowledges* (group show)

Josèfa Ntjam - Exhibitions



MAMA, Rotterdam (NL), 2020

Josèfa Ntjam - Exhibitions

Exhibition view of *Climate Knowledges* (group show)



Understandings about our climate have long existed as embodied experiences and knowledges shared across generations. Together with three visual artists and one science fiction writer, *Climate Knowledges* looks to the past to shape our futures, and we explore alternative ways to think about the truths of the climate crisis. Through speculative ways of storytelling, from ancient mythologies to futuristic science fictions, we confront the colonial and patriarchal origins, and their exploitative processes, that produced the current climate crisis. Today, we still see the influences of these origins with the appropriation of race, class and gender politics in the mainstream climate debate. Only a reconciliation of these prejudiced histories of climate change can bring about just futures for people of colour. For this exhibition Josèfa Ntjam created an immersive installation, mixing oral and visual narration, collages, through mythological, ancestral and family references. Here is created a new ecosystem deconstructing Western hegemonic cultural knowledge.

Josèfa Ntjam

Coussin sous la Mangrove #1, 2019

Photomontage printed on polyester fabric

90 x 90 cm

15th Biennale de Lyon, MAC Lyon (FR), 2019

Installation view at Mostra de Givors (group show) Photo : Blaise Adilon

Josèfa Ntjam - Exhibitions



Josèfa Ntjam

Sous la mangrove, 2019

Installation, Photomontage printed on silk

Variable Dimensions

Installation view at Mostra de Givors, during the 15th Biennale de Lyon, 2019

Photo: Blaise Adilon

Hordaland Art Center, Bergen (NO), 2019

Exhibition view of *Allegoria*, duo show with Kaeto Sweeney

Josèfa Ntjam - Exhibitions



Hordaland Art Center, Bergen (NO), 2019

Josèfa Ntjam - Exhibitions

Exhibition view of *Allegoria*, duo show with Kaeto Sweeney



« Both of us were experimenting with new ways to tell stories that could mix and layer fiction, poetry and revolutions. Our stories start from a personal perspective of identities. Stories that are not normative and constantly moving. Sometimes we get to choose words for our identities but sometimes others choose them for us. This projection can be both violent as well as reaffirming. *Allegoria* is a play on this paradox that evolves through a shared desire to question the distance between art and public and notions of us and others. This exploration leads to the imagining of an alternative present and possible futures – ‘futuribles’ – regarding the representation of Queer identities and Afrofuturist perspectives within the context of visual arts. *Allegoria* is a first-hand response that attempts to reinstate a language of freedom; to be vulnerable, vulgar and fluid, as an alternative to the exclusivity within academic language and references that we are increasingly using in an artistic context. *Allegoria* is a playground for the reappropriation and reclamation of theory to poetic practice within performance, video and installation. *Allegoria* is painted green for a parallel universe to coexist. »

Exhibition text written by Josèfa Ntjam and Kaeto Sweeney

Josèfa Ntjam

Installation view : *Allegoria*, duo show with Kaeto Sweeney
Hordaland Art Center, Bergen (NO), 2019

Films

Selection

2017 — 2022



Dislocations

2022



Josèfa Ntjam
Dislocations, 2022 (still)

HD film, 17 min
Written and directed by Josèfa Ntjam
Co-produced by Aquatic Invasion Production and Le Palais de Tokyo, 2022

Link to watch the film: <https://vimeo.com/768619788>
Password : Dislocations2022



« In *Dislocation*, Ntjam tells the story of Persona, a fictional character pursuing an initiatory journey from the internet(s) to a cave floating into outer space amongst a constellation of asteroid-like shells and fossils – a rocky soft cave, both underwater and interstellar. There, Persona dissolves. As she is subtly inhabited by memories and narratives from her ancestors' fight for Cameroon's independence, she loses her gender. The cave's walls and drops are a window to filmed family archives that end up melting with Persona, whose humanoid envelope has vanished. They lose their body in a puddle that still carries imprints and memories engrammed by water. The camera dives into the aqueous matter, inviting microscopic views of more than liquid beings, if we take back the previous analogy. Categories and labels are no more. Dislocation points at this shift of perception and break in consciousness. It highlights the power of transformation. Persona's dissolution makes them more active, emancipated and resilient than ever. They entice us to reconsider the surreptitious links between things and to explore the mystery of undercurrent narratives. Like the symbol of the Ouroboros (a snake eating its tail), recurring in the artist's language, Persona's journey tells of cycles, circulation and entanglement. This is the magic of Josèfa Ntjam's works : fluidly echoing each other, with no barriers in between projects, they push viewers to enter the infinite space of perpetual reconfiguration.

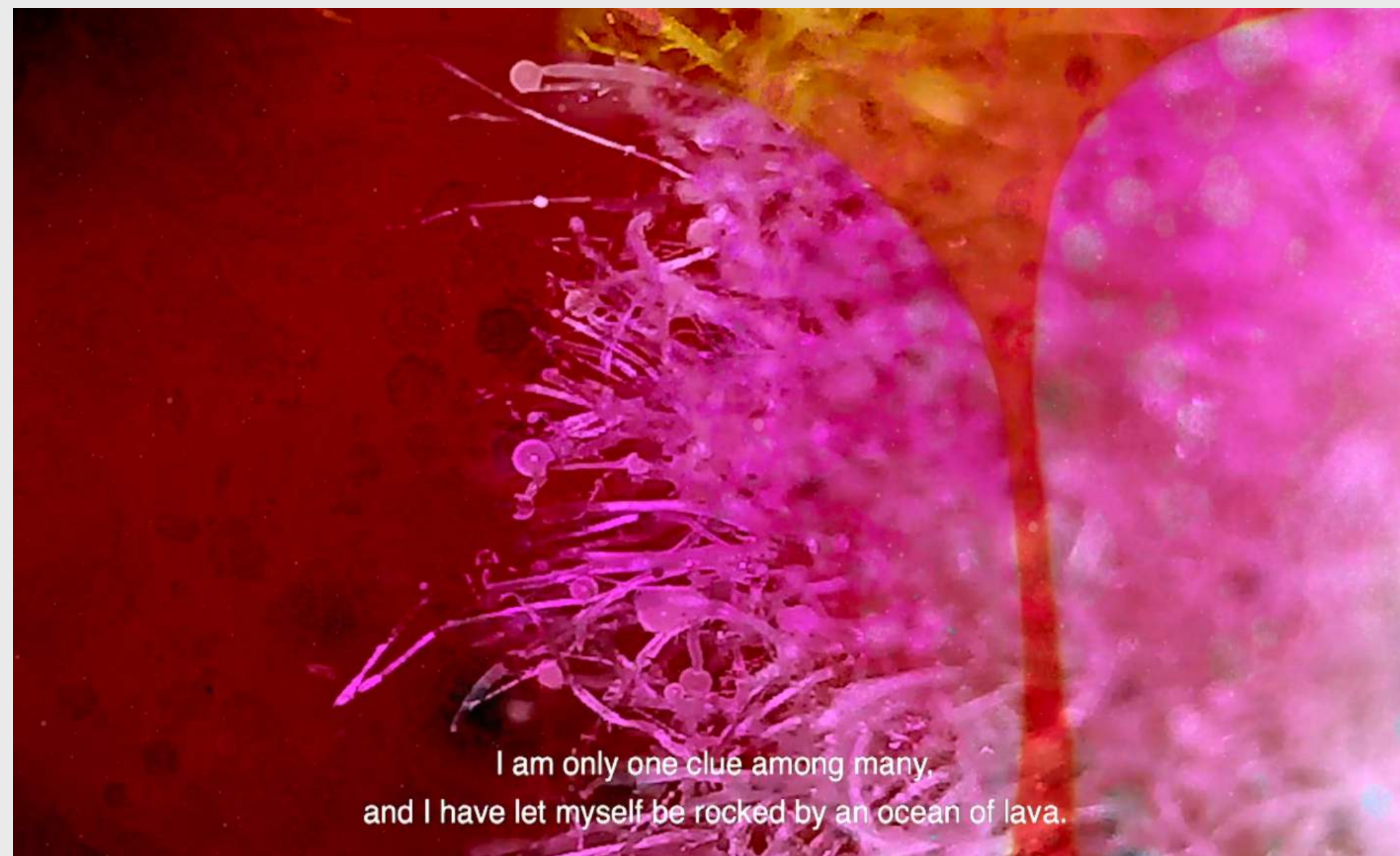
What if organisms were dissoluble ? If they could spread and leak without boundaries, infiltrating interstices of worlds where time and space would not exist? Josèfa Ntjam explores these questions in her practice, seeking permeations between temporalities, histories, and hybrid (and sometimes monstrous) bodies and geographies made up with fragments of known and unknown. A central theme of her journey is to rework History from unofficial, personal and embodied stories, some of which have been silenced and sidelined. She mends historical legacy by integrating repressed voices and accounts, gathering fiction, memories, dreams, reality, myths, artificiality and orality. Indeed, strongly linked to sound, vibrations and words, her pieces stem from areas where all is under perpetual reconfiguration. Spoken poetry, coined terms, experimental music, written incantations are part of her visual language, as much as superposition and collage – favoured forms of expression too. Her productions are aqueous, absorbing matter, moulding it and releasing waves of merged parcels. Liquidity in its multiplicity is central for the artist: from consciousness surfacing from the abysses, to rebellion concentrating in water crevasses, and obliterated memories revealing in fluids, to limitless entities turned to streams. »

Text by Clelia Coussonnet, Curator, art editor & writer



Myceaqua Vitae

2021



I am only one clue among many,
and I have let myself be rocked by an ocean of lava.



Uncertain times have passed since the appearance
of this coagulated luminescent substance.

Josèfa Ntjam

Myceaqua Vitae, 2020

HD film, sound, 07'24 min.

Text : Josèfa Ntjam

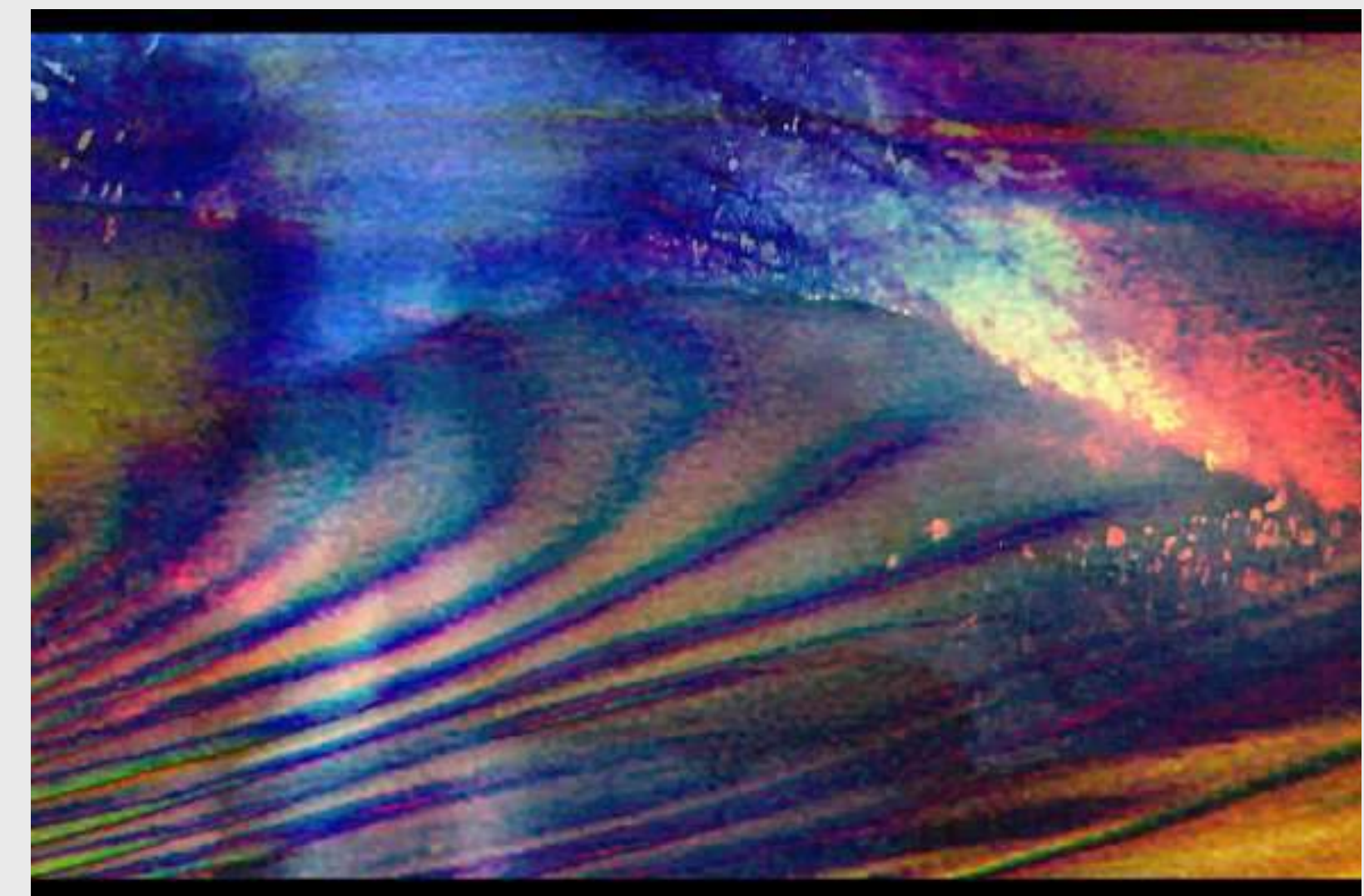
Images : Josèfa Ntjam, Sean Hart & Nicolas Pirus

Sound : Hugo Mir-Valette

Montage : Sean Hart

Link: <https://vimeo.com/507473536>

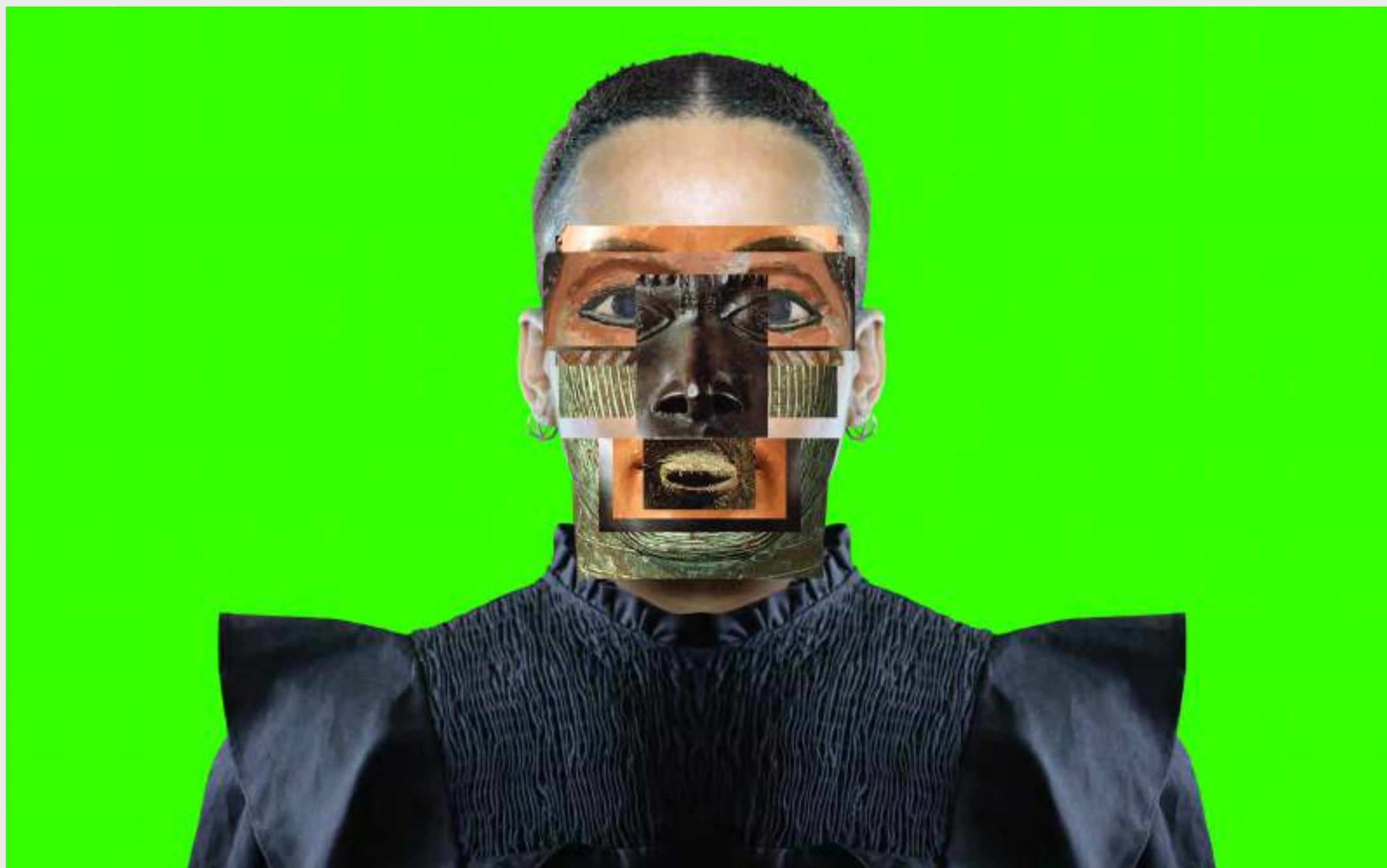
Password: mycete



Myceaqua Vitae is a film considering the inseparability between science, aesthetics and narration. It offers a conduit for myth, laying out a rhythmic and poetic space for the multiplication of voices, trance states and speculation about shapes of being. Ntjam's video installation, reminiscent of a spacecraft console – the kind familiar in science fiction – is used to visualize 'alien' signals and tell the story of an unclassifiable bioluminescent organism.

« Uncertain times have passed since the appearance of this coagulating luminescent substance. From the encounter of a mycete and Luciferin carried by a sea thought. The strange story of a starfish that fell from space, nourishing the ocean with its limestone. *Myceaqua vitae*, luminescent organism that escaped from volcanic rock, while the Earth was not yet the one bearing this name. Crawling network formed of algae that came from the abyss' depth and a gluey mushroom. The myth says that its heavy water would have found in itself the particles of a world whose light has been absorbed. Overflowing cell, it never stops – even while crawling, it continues to progress. A rock eater, decomposition of our thoughts into undulating rhythms, it transformed stone into earth. *Myceaqua vitae*. It is in the infinitesimal of a sprawling network in perpetual motion that the ocean spoke to space, and the marshes to volcanoes. Water turned stone into earth and propelled the Molecular Alchemist into space. Packaged and lyophilized memories during an abstract dream. Souvenirs are too dense to be caught. If I could have put the world in a vacuum, she says, it would still have expired. If I could have put the world in a vacuum, she says, it would still have expired. *Myceaqua vitae*. But there will always be a drop of water that lasts longer than any spiel, delicate infiltration of an abstruse world. I gave humans some riddles to resolve to make them escape the boredom of a world too big to swallow. *Myceaqua vitae*. Some feet pushed me, and a Crystalline envelope wrapped me. *Myceaqua vitae*. Dig the earth to understand the stars, catch the light to detect the intangible, and search the stone in which you can listen to the universe and its incessant movement. I am only one clue among many, and I have let myself be rocked by an ocean of lava. Under layers of metamorphic stones I expressed myself, in binary figures, in luminous explosions one tries to detect. I still escape the existence I was assigned to. Crawling, dripping. If I could have put the world in a vacuum, it would still have expired. So I traced the constellation of night-worlds swallowed up by dark matter. From uncertainties to uncertainties people moved toward me, with the idea of deploying unacknowledged worlds. I escape while crawling »

Myceaqua Vitae's film script, written by Josèfa Ntjam, translated by Noémie Pirus-Hassid



Josèfa Ntjam

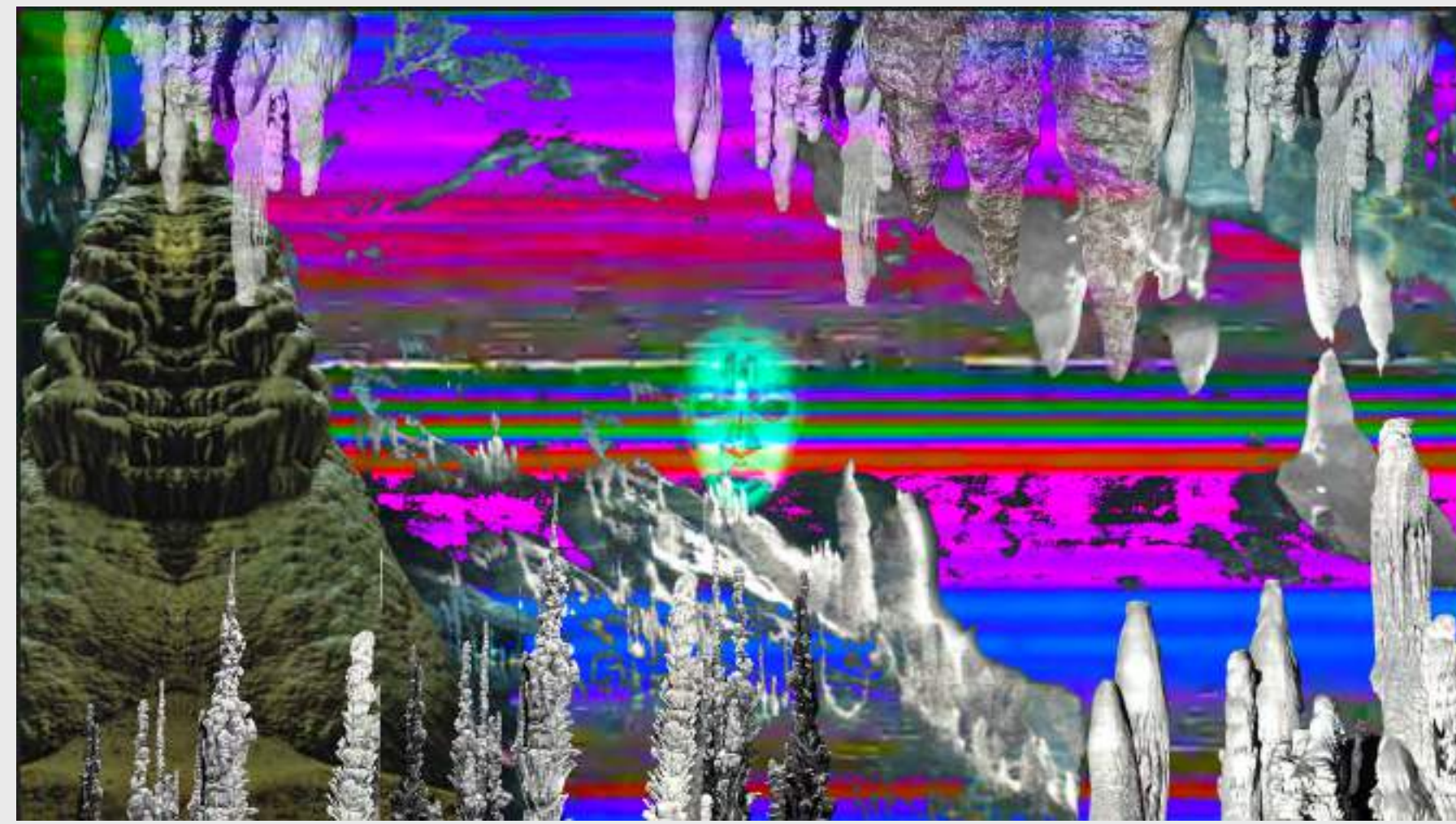
Mélas de Saturne, 2020

HD film, 11'32 min

Co-produced with Sean Hart

Link: <https://vimeo.com/465694688>

Password: saturne

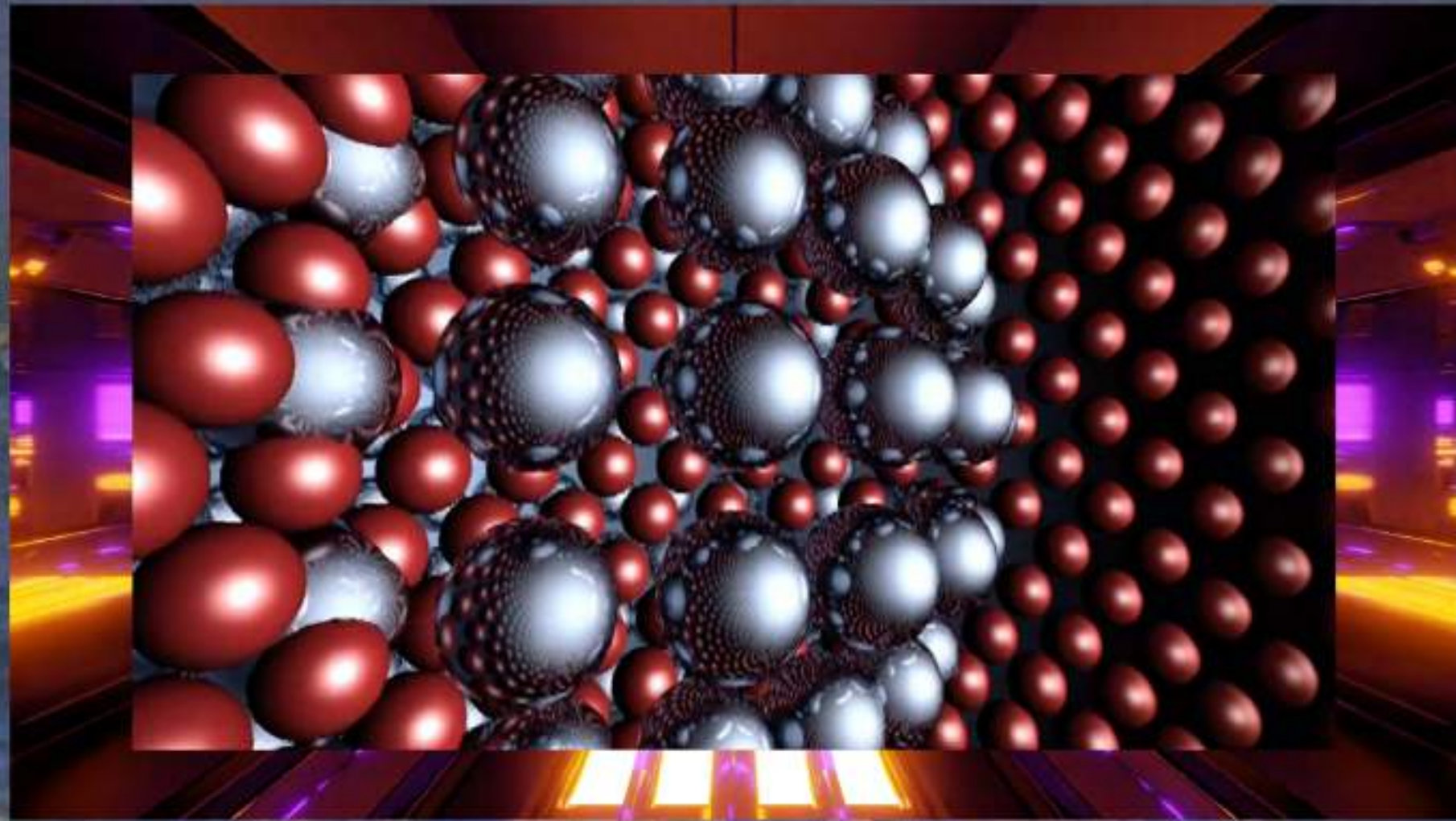


Mélas de Saturne is a film that explores the generative force of melancholy – from the Greek *melankholía*, meaning ‘black bile’, from *melas*: ‘black, dark, cloudy’. Interweaving reflections on mythology, cosmology and science, *Mélas de Saturne* unfolds within a virtual territory at the confluence of the abyss and the darknet, where a fictional character named ‘Persona’ embarks on an initiatory journey to discover their algorithmic origins, hoped to be found among the meta population living in north-east Cameroon. Ntjam’s speculative analysis of the *melas* – a black liquid that confuses principles of nomination – becomes the locus for a metanarrative that considers the emergence of new collective memories within hybrid ecosystems.

Mélas de Saturne has been shown as part of *MEMORIA : récits d’une autre histoire*, Frac Nouvelle-Aquitaine MÉCA, Bordeaux, FR (2021); *Afropixel #8*, online festival (2021); *Cairotronica*, Cairo Electronic and New Media Arts, Cairo (2021); *Alternating Currents*, Parallel Circuits, Teheran, curated by Mamali Shafahi (2021); *Paysages alentour*, Centre Pompidou, Paris (2020); *Overkill festival*, Rotterdam (2020); and *Climate Knowledges*, MAMA, Rotterdam (2020).

Quantum Mecanic

2020



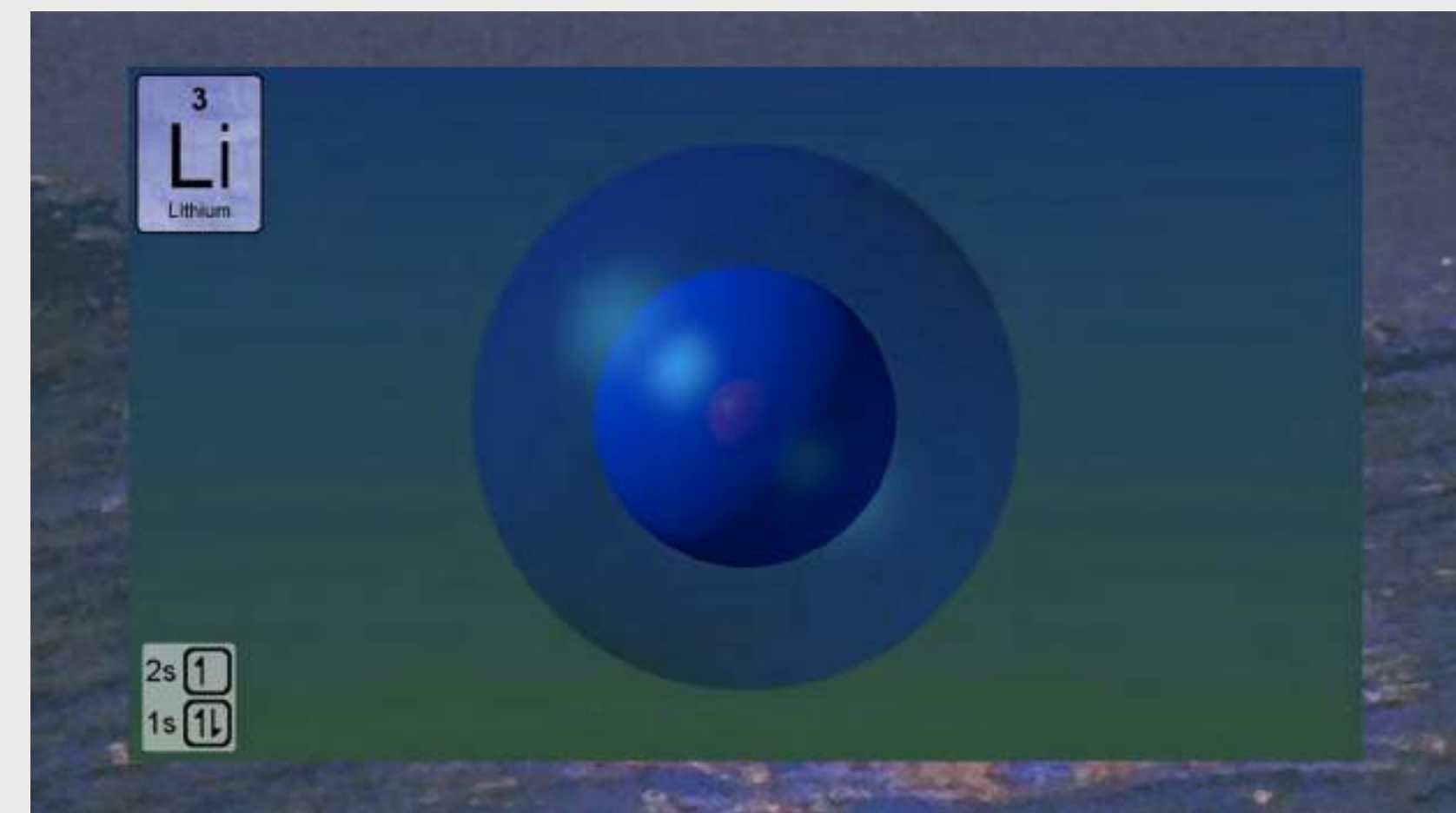
Josèfa Ntjam

Quantum Mecanic, 2020

HD film, 07'07 min

Commissioned by Les Ateliers Médicis, Clichy-Montfermeil, France

Link : <https://vimeo.com/412215067>



Quantum Mecanic is a film questioning the notion of time, both through its interpretation in quantum physics and the shift in its apprehension following the period of generalized isolation caused by the emergence of Covid-19. At the beginning, *Quantum Mecanic* unfolds within a perfectly linear time generated by the repetition of daily gestures. This chronological temporality is then problematized as the film's main character decides to no longer focus on time T, but 'to cover up its tracks to avoid being identified'. Inspired by Heisenberg's uncertainty principle – a theory demonstrating the impossibility to calculate two properties of the same particle simultaneously –, Ntjam's film conjures up an undulating time in which it becomes impossible to exactly determine the position of the character. Embracing a system of probability divergent to that of classical physics, *Quantum Mecanic* shows a time that accumulates in successive layers of images, stretching out until exploding.

« Deleuze defined encounters as 'an effect, a zigzag, something which passes between two as though under a potential difference'. Interaction = alteration; encounter, the apparition of a third term, which isn't the fusion between two poles but an in-between : the AND, a fleeting space where things become other. This is how I encountered the work of Josèfa Ntjam, struck by a line-up of fluorescent sponges forming an aquatic bush. It made me think of Derrida, who described sponges as ambiguous surfaces, 'neither proper or improper, neither simply a thing, nor simply vegetal, nor simply animal'. A zoophyte, the sponge is a shapeshifter, filling and emptying, simultaneously marking and erasing. I suspected that Ntjam's work would also escape genealogy, upset identification. The beginning of a confirmation came with the work's title, 'And the coral fell from the tree', bridging the terrestrial AND the nautical, the natural AND the mythological – a story with ramifying roots and developments. I emailed her, we talked about Drexciya and Jeff Mills, sea dwellers and space-travellers employing fiction as a tactic of resistance, journeying between disparate realms – abyssal/stellar; historical/mythical – to excavate new futures from forgotten pasts. A similar process seems to animate Ntjam's work, which uses assemblage (of images, words, stories) to create spaces of encounter between heterogeneous materials and discourses. Within these spaces, sponges become plants, plants become animals, become minerals. Humans ride seashells. Their blood cells are rioting. history loses its capital H as it's being scrutinized, amended, redrafted. But no relativism here, only intersection, bifurcation, deconstruction. Ntjam approaches things from the middle, where converge the forces of which they're composed. No longer treated as discrete entities, beings become modalities: of revolt and emancipation. From what? From assignation, nomination. As she writes 'they, we, you, I, no pronoun can hold us. »

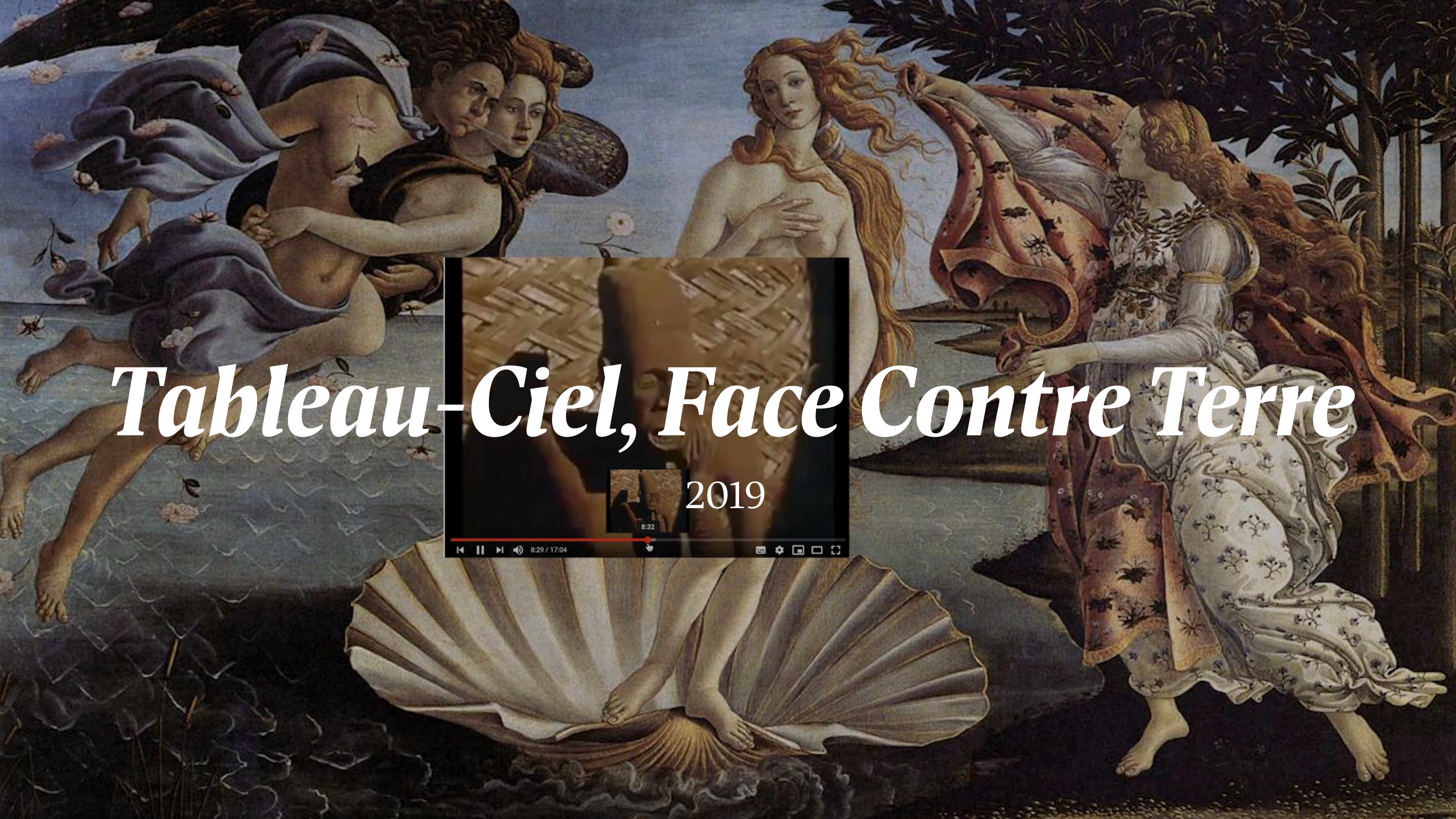


Tableau - Ciel, Face Contre Terre

2019

8:32

8:29 / 17:04

⏪ ⏩ 🔊 🔍 📺 📱 🗑️

A video player interface is overlaid on the painting. It features a central video frame showing a close-up of the figures of Zephyrus and Chloris. Below the frame is a progress bar with a red playhead at 8:32 and a total duration of 17:04. The year '2019' is displayed in the center of the player. At the bottom, there are standard video control icons: back, play/pause, forward, volume, search, and full screen.

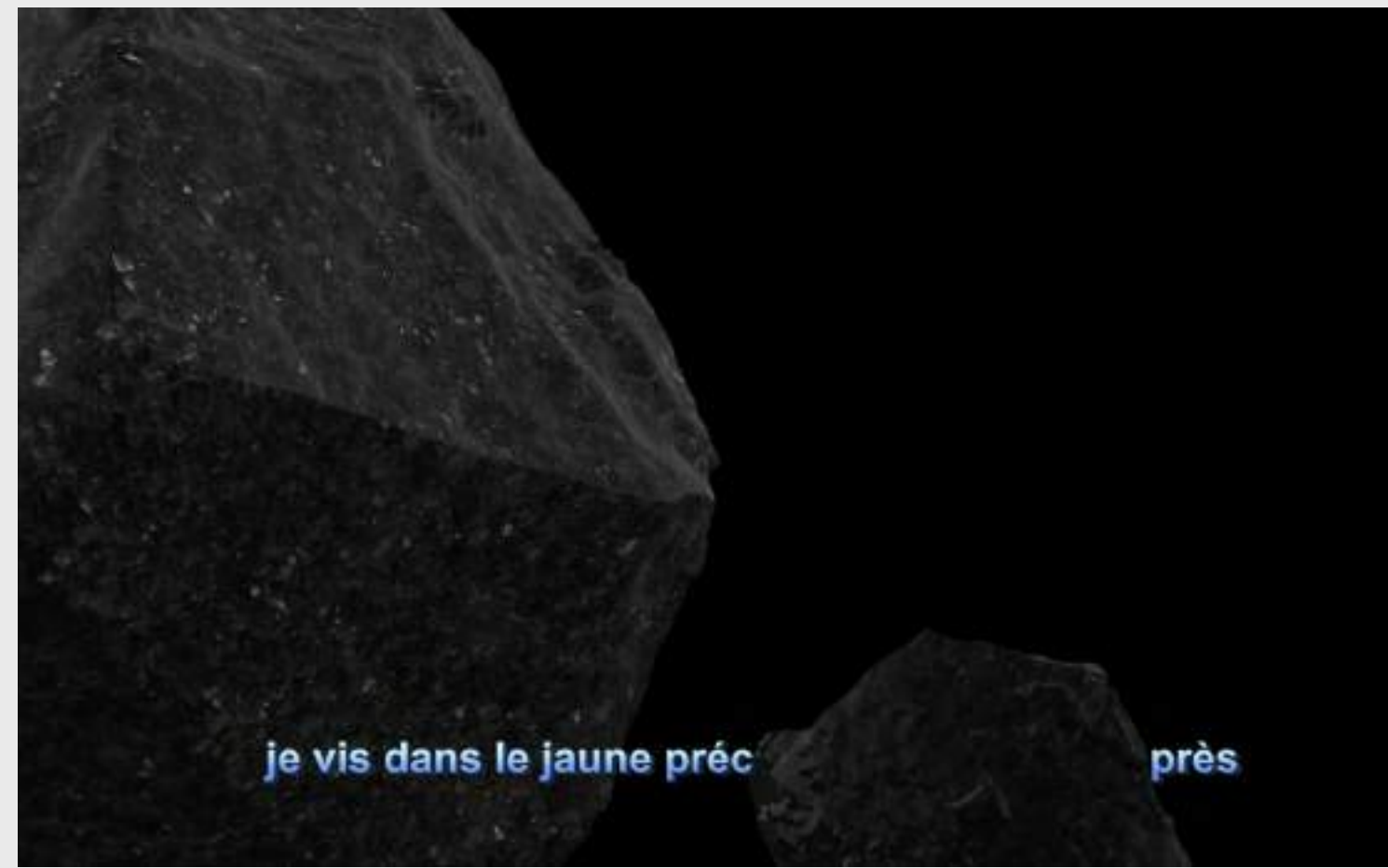


Josèfa Ntjam

Tableau-Ciel, Face Contre Terre, 2019

HD film, 08'03 min

Link: <https://vimeo.com/337029535>



« Inspired by the cosmological unknown, *Tableau-ciel, face contre-terre* [Sky-painting, face down] transports viewers into parallel dimensions and potential futures. Informed by Afrofuturism and Ntjam's own composition of wordimages (images-mots), *Tableau-ciel, face contre-terre* is a 2.0 journey that combines 3D visuals of the ocean with satellite images of the Mount Cameroon, as well as Youtube videos of ancient rituals. Mixed with Pygmy songs and religious incantations, a voice-over accompanies this visual rambling. "Head too heavy to think about tomorrow, I invent a few shapes, an unnameable body. The statue became seaweed on the seabed, living with fading plastic fish. The arm is extending to catch the running leg, splitting above the fire. »

Text by Manon Klein, translated by Camille Houzé.

Hilolombi

2017





Josèfa Ntjam

Hilolombi, 2017

HD film, 04'30 min.

Link: https://www.youtube.com/watch?v=LryV_w3R1cc

Part of Ntjam's practice of (re)creating and (re)writing stories and history through assemblages of myths, traditions, and futuristic imaginaries, *Hilolombi* draws upon the political utopia of the United States of Africa. Throughout the film, a voice tells the story of a time and space where the United States of Africa have reached their fourth cycle (equivalent to the year 2094) – a time in which icons have been replaced, society has been overthrown, and thousands of people have settled on Mars.

Named after the God creator of the Basa cosmogony in Cameroon, *Hilolombi* echoes the work and narratives of Sun Ra and Octavia Butler, questioning the very notion of time and its supposed linearity. In *Hilolombi*, Ntjam conflates multiple temporalities, interweaving past, present, and future as a means to overthrow some of the dominant discourses that have structured History – from the almost exclusively single point of view of the white subject. Here, on the contrary, African societies 'evolve towards a future rooted in a past that is not solely grounded in persecution'. As the narrator tells us: 'our story is not written', seeking a historical model that isn't fixed but evolutive, oral and performative, with a chronology that is no longer linear but meandering.

Performances

Selection

2019 — 2023

A woman with a large white starburst headpiece and a blue and white textured dress is performing on stage. She is holding a microphone and has her right arm raised. In the background, a large, diverse audience is seated on a stage, watching the performance. The scene is lit with blue and purple stage lights.

Holy Water
Discussion avec Mami Wata

2022 - 2023



Holy Water : Discussion with Mami Wata is a performative journey combining music, film and poetry, conceived by artist Josèfa Ntjam in honor of the aquatic divinity Mami Wata and the mythologies surrounding her.

« I invoke spirits and ancestors
in a cataclysm
of scorned memories, words no longer have
nothing more to say, but fire
is now our only ally.

Josèfa Ntjam, *Holy Water*



Josèfa Ntjam

Holy Water : Discussion with Mami Wata, Lafayette Anticipations, Paris, 2023
Performance, 41'00 min

Artist, performer, music : Josèfa Ntjam

Text and sound : Josèfa Ntjam

Video/image creation : Sean Hart

Styling : Steven Jacques

Performance curation at Lafayette Anticipations : Madeleine Planeix-Crocker

Project coordinator : Oksana Delaroff



Josèfa Ntjam

Holy Water : Discussion with Mami Wata, Mishkin
gallery, New York, US, 2022

Performance, 41'00 min, as part of *Who speaks for the
oceans?*

Photo : The Ticker

Aquatic Invasion

2020





In *Aquatic Invasion*, Josèfa Ntjam invited artists, performers and musicians to collectively explore the mythological, political and artistic elements associated with water and its cult. Throughout the performance, the artists invoke figures such as the goddess Mami Wata, the techno music duo Drexciya, the 'boatless' character of Ancient Egypt and the water spirits of Central Africa, all of them recounting fictional tales from the underground worlds. Through poetry, sound, dance and image, Ntjam and her guests reinvent these underwater stories in a way that resonates with today's world. Conceived as a rising tide borne forward by the energy of words and bodies, *Aquatic Invasion* is an apocalyptic flood coursing over the surface of the world, a darkness rising from the abyss.

With the participation of Fallon Mayanja, Aho Ssan, Hugo Mir Valette, Nach, Sean Hart, Nicolas Pirus, Steven Jacques, Bamao Yendé & Le Diouck, Monochrome Noir, Crewrôle 93 and Lala & ce.

With the generous contribution of Nathalie Talec and Galerie Maubert.

Performance trailer :

www.youtube.com/watch?v=XBF6eOVOC9k&ab_channel=PalaisdeTokyo



Josèfa Ntjam

Aquatic Invasion, 2020

Performance as part of La Manutention residency, Palais de Tokyo, Paris

Photo : Paul Fogiel

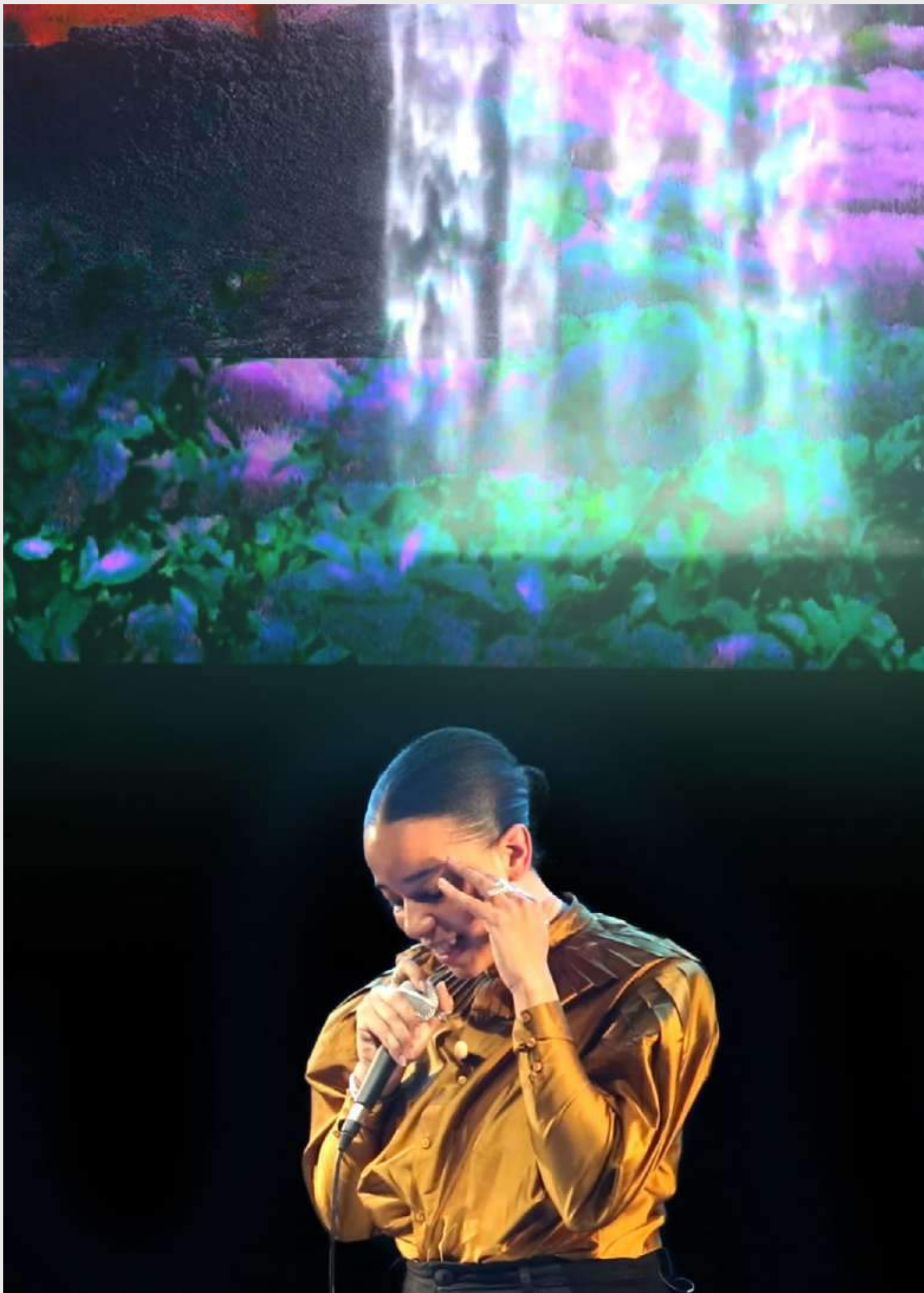


Hilolombi #2

*Et si nos corps en formes de gouttes
côtoyaient les étoiles*

2019





Hilolombi #2 : Et si nos corps en formes de gouttes côtoyaient les étoiles [Hilolombi #2: What if our teardropshaped bodies could reach the stars] is a performance telling stories of water in which the body would no longer be. Borrowing the voices of a researcher in hydraulic transformation and of a carbon griot, Josèfa Ntjam invites us in a dialogue that combines poetry and sound conjuring the image of a cosmodrome that has turned into a river of limestone memories. This dialogue questions the notion of memory(ies) – what would happen to our History and stories, borders and nations in a world where the human body would have become water.

Josèfa Ntjam

Hilolombi #2 : Et si nos corps en formes de gouttes côtoyaient les étoiles, 2019

Performance as part of 100% La Villette, Paris, 2019

30'00 min

Photo : Sean Hart

I am Nameless

2019

Shabazz Palaces - Welcome To Quazarc





« I improvise myself the alchemical tract
of beta world

Come on man!
Let the shapes of the universe express themselves

I climb into your eyes
looking for the empty box of your mind

I'm nameless
Let the shapes of the universe express themselves

Why ? Why do we need to name
split
cut
and chisel
the infinity of potential worlds
Again I say

I am nameless »

Performance text by Josèfa Ntjam



Josèfa Ntjam

I am Nameless, 2019

Performance as part of the exhibition *Allégorie*, Hordaland Kunstsenter, Bergen (NO), 2019

Sculptures

Selection

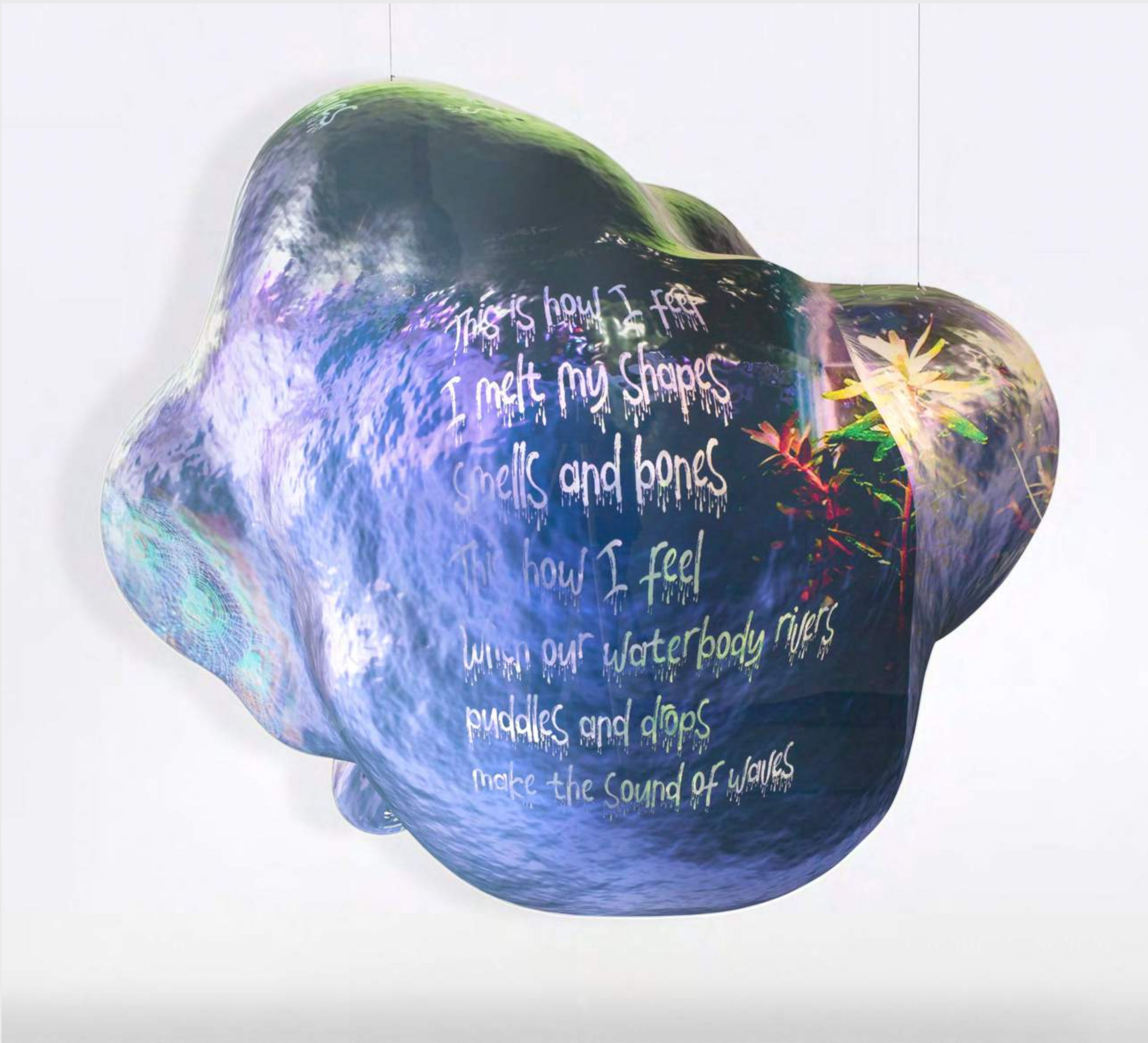
2019 — 2023



Josèfa Ntjam

The Deep & Memories (Tentacle), 2023

UV print on Plexiglas
135 x 190 cm



Josèfa Ntjam

The Deep & Memories (Melting my Shapes), 2023

UV print on Plexiglas

172 x 195 cm



Josèfa Ntjam

The Deep & Memories (Maquisards), 2023

UV print on Plexiglas

D : 186 cm



Josèfa Ntjam

Qui dit indépendances ? #6, 2022

Concrete, fiberglass, nails, pigment, photograph,
glass ball
10 x 8 cm



Josèfa Ntjam

Qui dit indépendances ? #4, 2022

Concrete, fiberglass, nails, pigment, photograph,
glass ball
20 x 8 cm



Josèfa Ntjam

Qui dit indépendances ? #2, 2022

Concrete, fiberglass, nails, pigment, photograph,
glass ball
70 x 8 cm

The prefigurative ambition of Josèfa's work is further embodied in the series *Dattermitières*, which uses hybridization as a technique to imagine new possibilities. Mixing the structures of dates and termite mounds, the sculptures of this ensemble become architectural proposals based on plant and animal – not human – relationships to the world, welcoming mutation, and exchange as a fundamental principle.



Josèfa Ntjam

Murail de corail #1, 2022

3D printed ceramics

30 x 30 cm

Photo : Margot Montigny



Josèfa Ntjam
Dattermitieres #4, 2022

3D printed ceramics
50 x 25 cm



Josèfa Ntjam
Dattermitieres #2, 2022

3D printed ceramics
65 x 30 cm



Josèfa Ntjam
Dattermitieres #1, 2022

3D printed ceramics
65 x 30 cm



Confronting the discourses of objective sciences with ancient beliefs and myths, this sculpture is an autoportrait of the artist as a Sphinx, with her body composed of lion legs and a 3D scan of her face overhung by a range of mountains. Titled *Mont Analogue*, the sculpture is inspired by René Daumal's eponymous novel, in which a group of adventurers climbs a mountain on a surreal continent, where they hope to enter in communication with the hereafter.

Josèfa Ntjam

Mont Analogue, 2022

3D printed ceramic and resin, 70 x 30 x 27 cm

Installation view : *Paris+ by Art Basel*, art fair with NiCOLETTi, 2022. Photo : GRAYSC



Josèfa Ntjam
Nummo, 2021

Ceramic, Enamel
15 x 60 x 40 cm
Photo : Margot Montigny



Josèfa Ntjam
Algua Radiolaria #4, 2021

Ceramic, Enamel
38 x 16 cm



Josèfa Ntjam
Algua Radiolaria #2, 2021

Ceramic, Enamel
27 x 16 cm



Josèfa Ntjam
Algua Radiolaria #1, 2021

Ceramic, Enamel
45 x 12 cm



Josèfa Ntjam

Unknown Aquazone

Photomontage printed on Plexiglas,
clay, screens, neons
200 x 250 cm

Installation view : *Anticorps*, Palais de Tokyo,
Paris (2020-21). Photo: Aurélien Mole



Josèfa Ntjam
Arche de Résilience, 2020

Ceramic, Enamel, Acrylic, Irons and
Chains
110 x 120 x 60 cm
Photo : Gaëlle Deleflie



Arche de résilience [*Arch of Resilience*] is a sculpture made of chains falling from an arch-shaped iron structure inserted into two ceramic 'feet' painted in acrylic. Evoking the idea of the threshold, *Arche de résilience* is a chimera, a hybrid being formed by the excrescence of collective memory. At the bottom of the sculpture, a hand holds a cup filled with a black liquid called melas – from the ancient Greek for 'black, dark, cloudy' –, a melancholic substance flowing through its body. In this work, Ntjam invites viewers to metaphorically cross a curtain behind which their bodies will transform into 'monsters' – the condition for an initiatory journey towards resilience.

In this work, Ntjam presents the 'monstrous' body as the result of a disorder, both personal and social. No longer an object of scientific enquiries, this monstrous body is subjected to mysterious affects, which upset existing social conventions while redistributing sensible modes of perception of the environment. *Arche de résilience* tells the story of a body emerging from a memory that has become communal, composed of the hopes, deceptions and melancholy of a world in (re)construction.

Josèfa Ntjam

Arche de Résilience, détail, 2020

Ceramic, Enamel, Acrylic, Irons and Chains

110 x 120 x 60 cm

Photo : Gaëlle Deleflie

Josèfa Ntjam
Luciferin Drop, 2020

Glass, Metal, ABS Filament and Luminescent Liquid
150 x 90 cm
Photo : Tim Forbes





Josèfa Ntjam

Coussin sous la Mangrove #2, 2019

Photomontage printed on polyester fabric
90 x 90 cm

Josèfa Ntjam
Et le corail tomba de l'arbre (And the Coral Fell from the Tree), 2019

Sponge, acrylic, iron bars, earth, black light
250 x 200 x 120 cm





Josèfa Ntjam
Osiris, 2016

Wooden Sculpture
51 x 12 cm



Josèfa Ntjam
Figurine de Reine Nubienne, 2016

Wooden Sculpture
55 x 12,5 cm



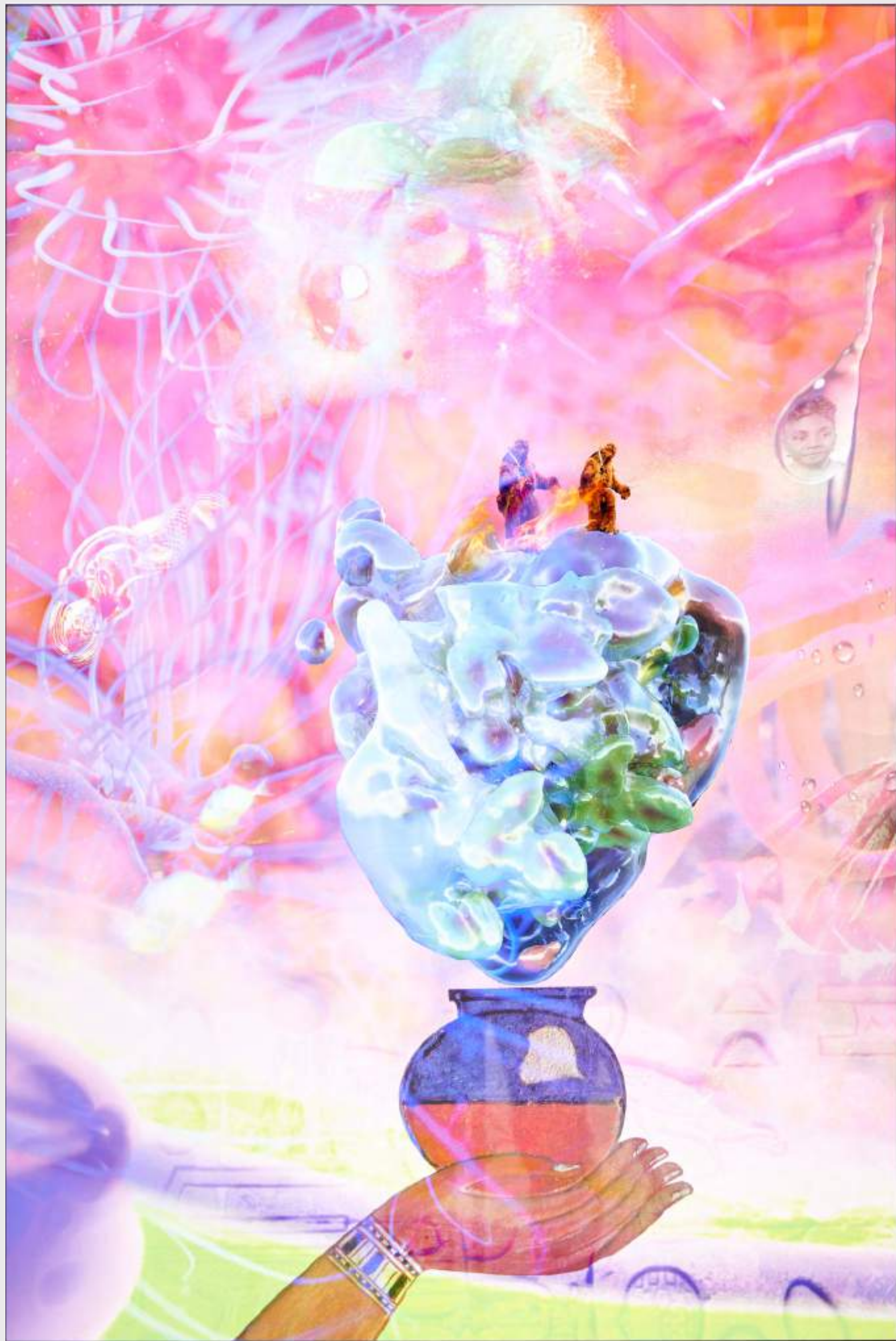
Josèfa Ntjam
Scribe, 2016

Wooden Sculpture
56 x 10 cm

Photomontages

Selection

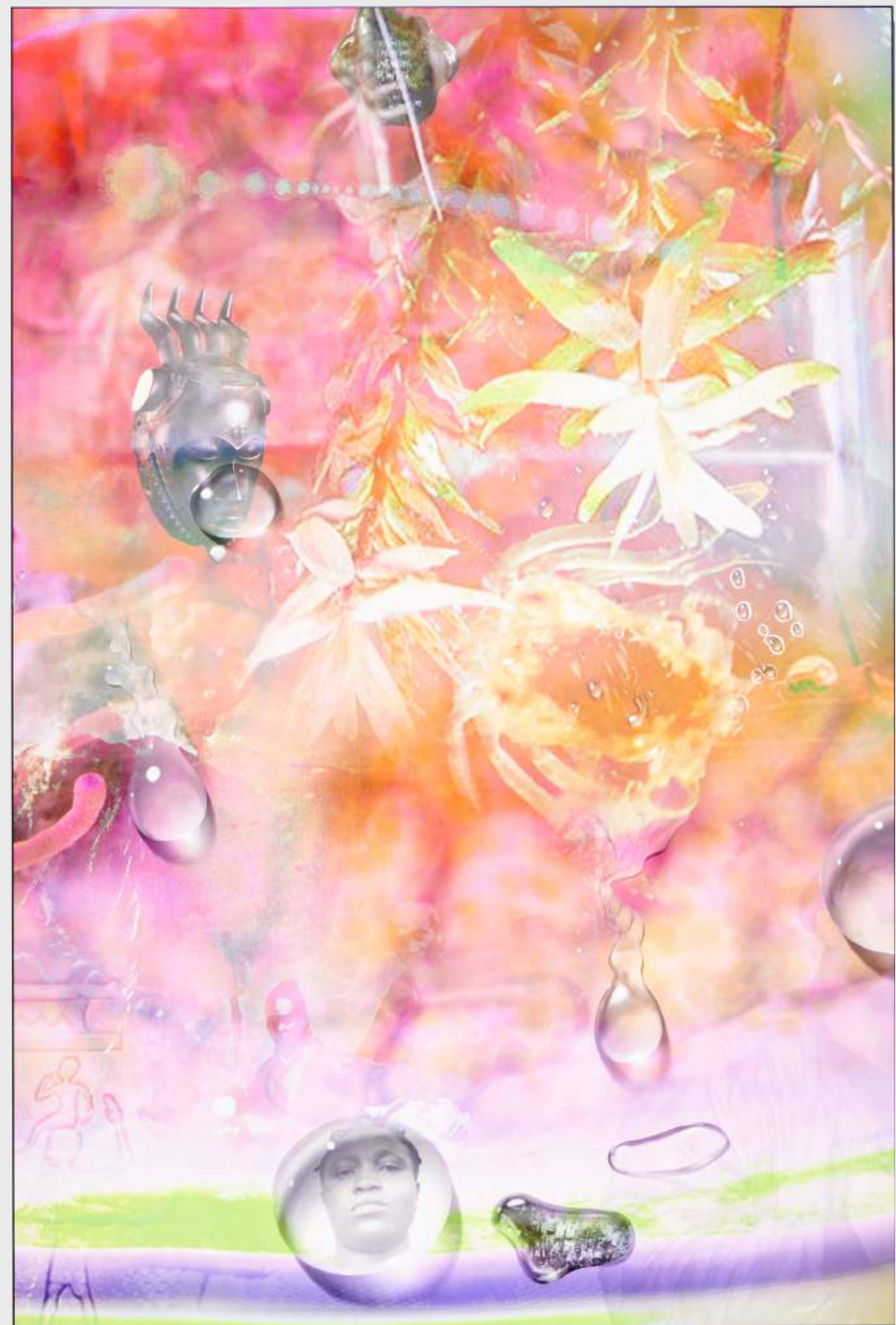
2019 — 2023



Josèfa Ntjam

Underground Resistance - Living Memories #2, 2023

Photomontage printed by sublimation on
aluminum, metal frame
120 x 80 cm



Josèfa Ntjam

Underground Resistance - Living Memories #3, 2023

Photomontage printed by sublimation on
aluminum, metal frame
120 x 80 cm

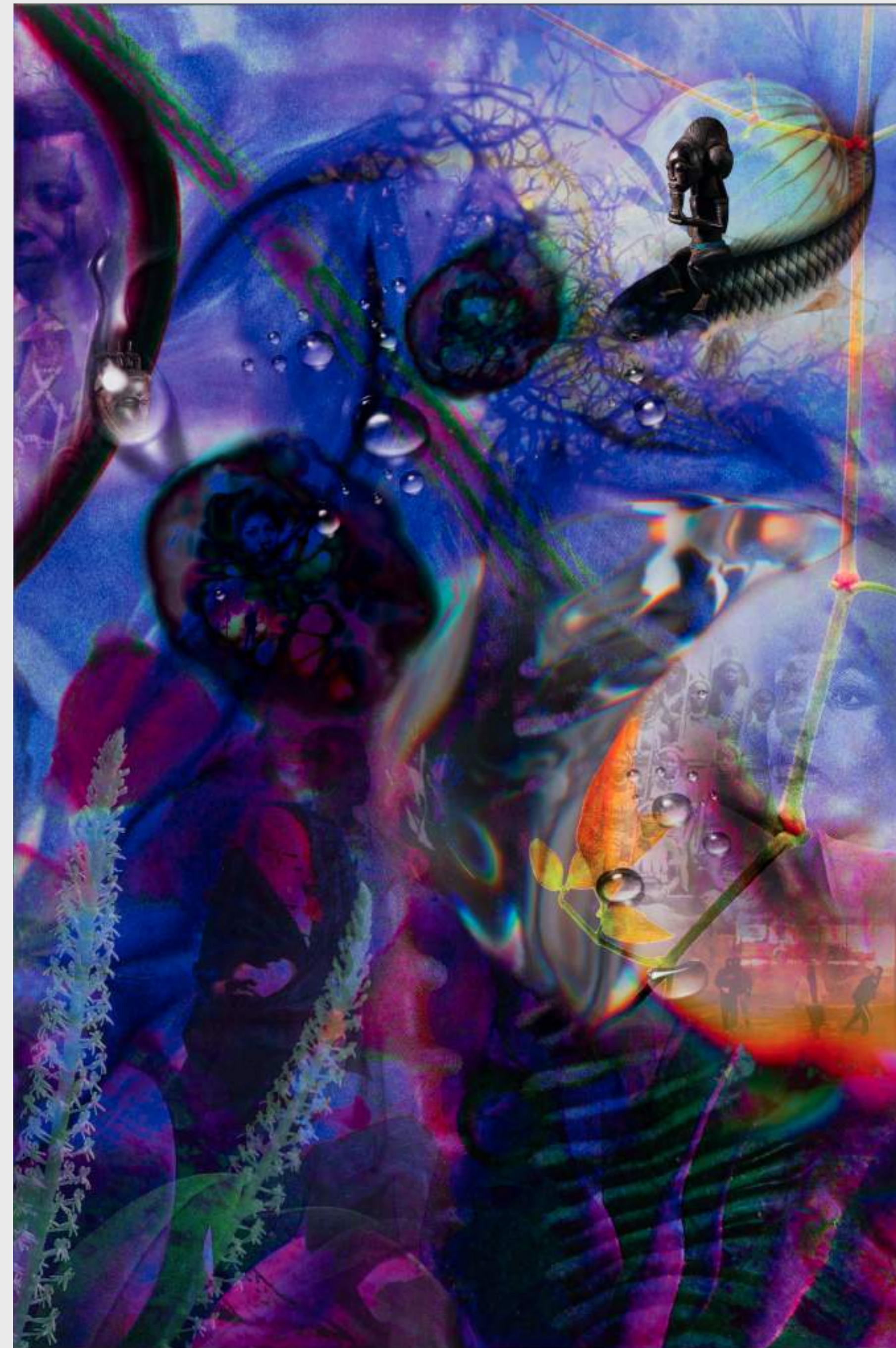


Josèfa Ntjam

Les branchements de Sokhna #1, 2022

Photomontage printed by sublimation on
aluminium

180 x 120 cm

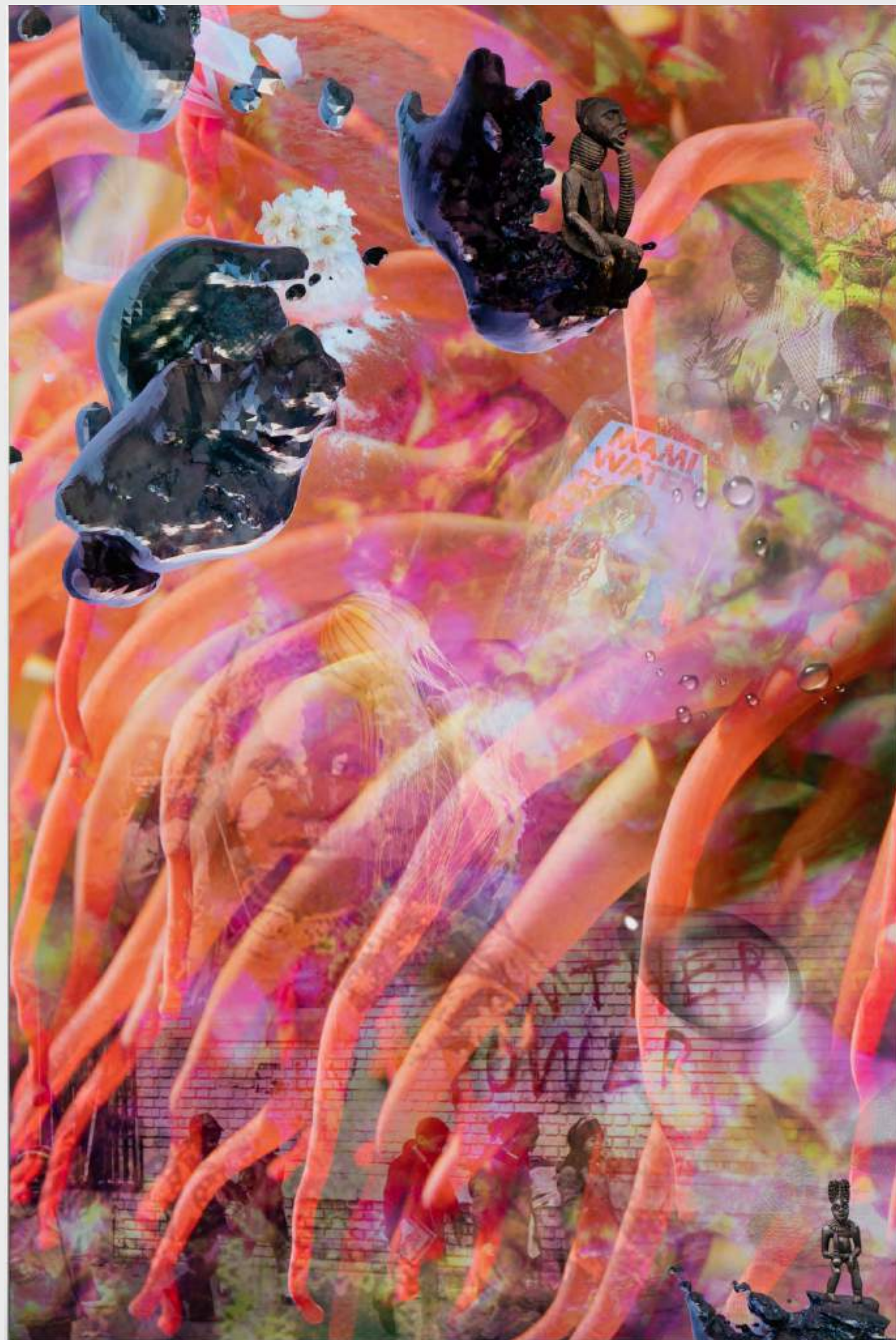


Josèfa Ntjam

Les branchements de Sokhna #2, 2022

Photomontage printed by sublimation on
aluminium

180 x 120 cm



Josèfa Ntjam

Entanglements #1, 2022

Photomontage printed by sublimation on
aluminium
120 x 80 cm



Josèfa Ntjam

Entanglements #3, 2022

Photomontage printed by sublimation on
aluminium
120 x 80 cm

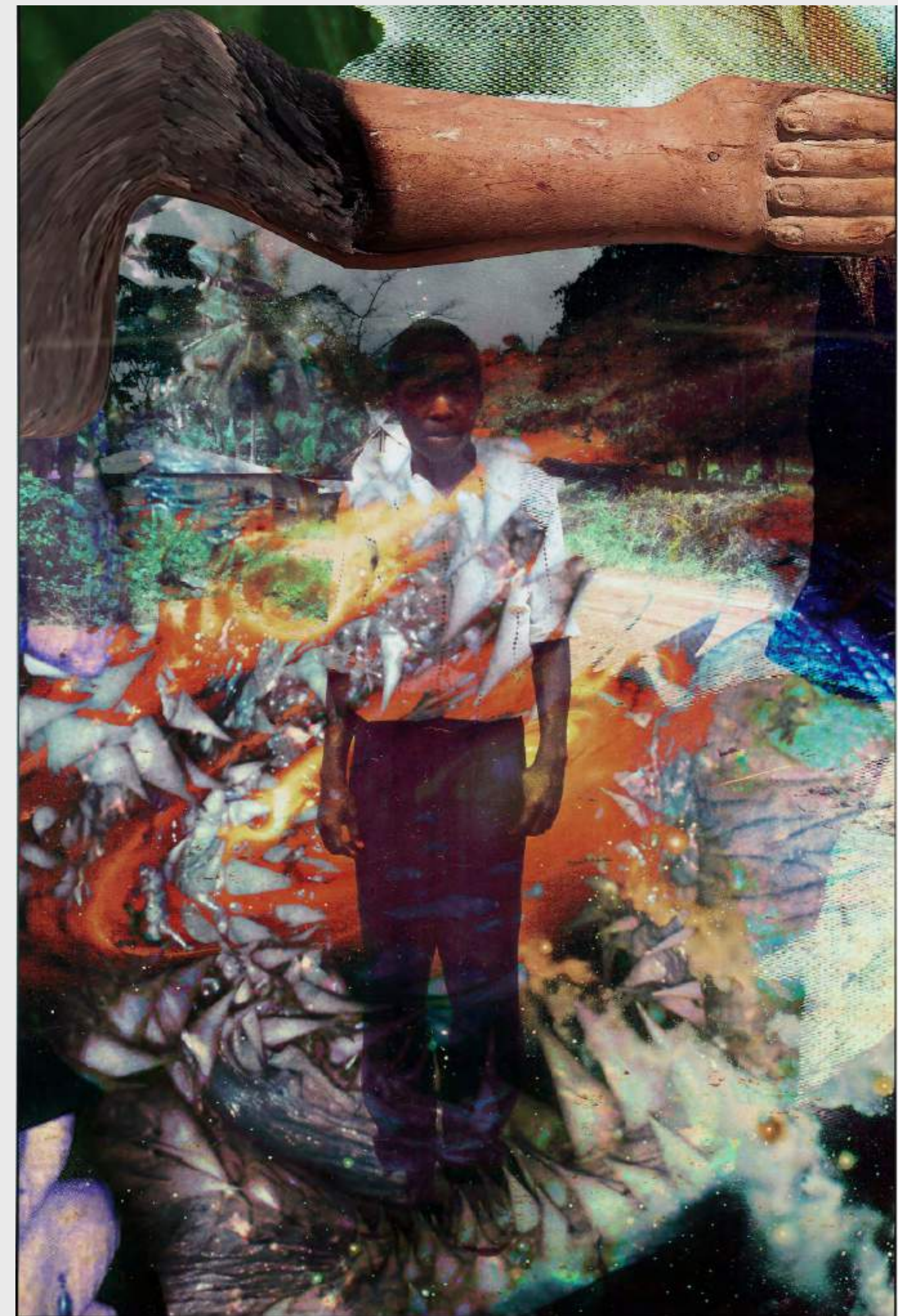
The *Unknown Aquazone* series stems from the eponymous work that Josèfa Ntjam produced for the exhibition *Anticorps* at the Palais de Tokyo, Paris (2020–21), where the artist presented a monumental aquarium covered with photomontages printed on Plexiglas. Ntjam used some of the visuals produced for the occasion to create a series of prints by sublimation on Chromalux (a material that allows the infusion of images onto coated aluminium panels).

Pursuing her reflection on the utopian, political and ecological dimensions of the ocean, the *Unknown Aquazone* prints are composed of superimpositions of historical figures, fictional characters, hybrid plants and creatures that are assembled in a way that questions human modes of perceptions and invites us to contemplate the intrinsic links between nature and history.

Josèfa Ntjam

Dans la gueule de la tortue, 2021

Photomontage printed by sublimation on aluminium
80 x 60 cm





Josèfa Ntjam

Family Reunion, 2021

Photomontage printed by sublimation on
aluminium
90 x 60 cm



Josèfa Ntjam

Marthe Mourié, 2021

Photomontage printed by sublimation on
aluminium
120 x 80 cm



Josèfa Ntjam

*Lily Pollen in Times of
Independences #2, 2021*

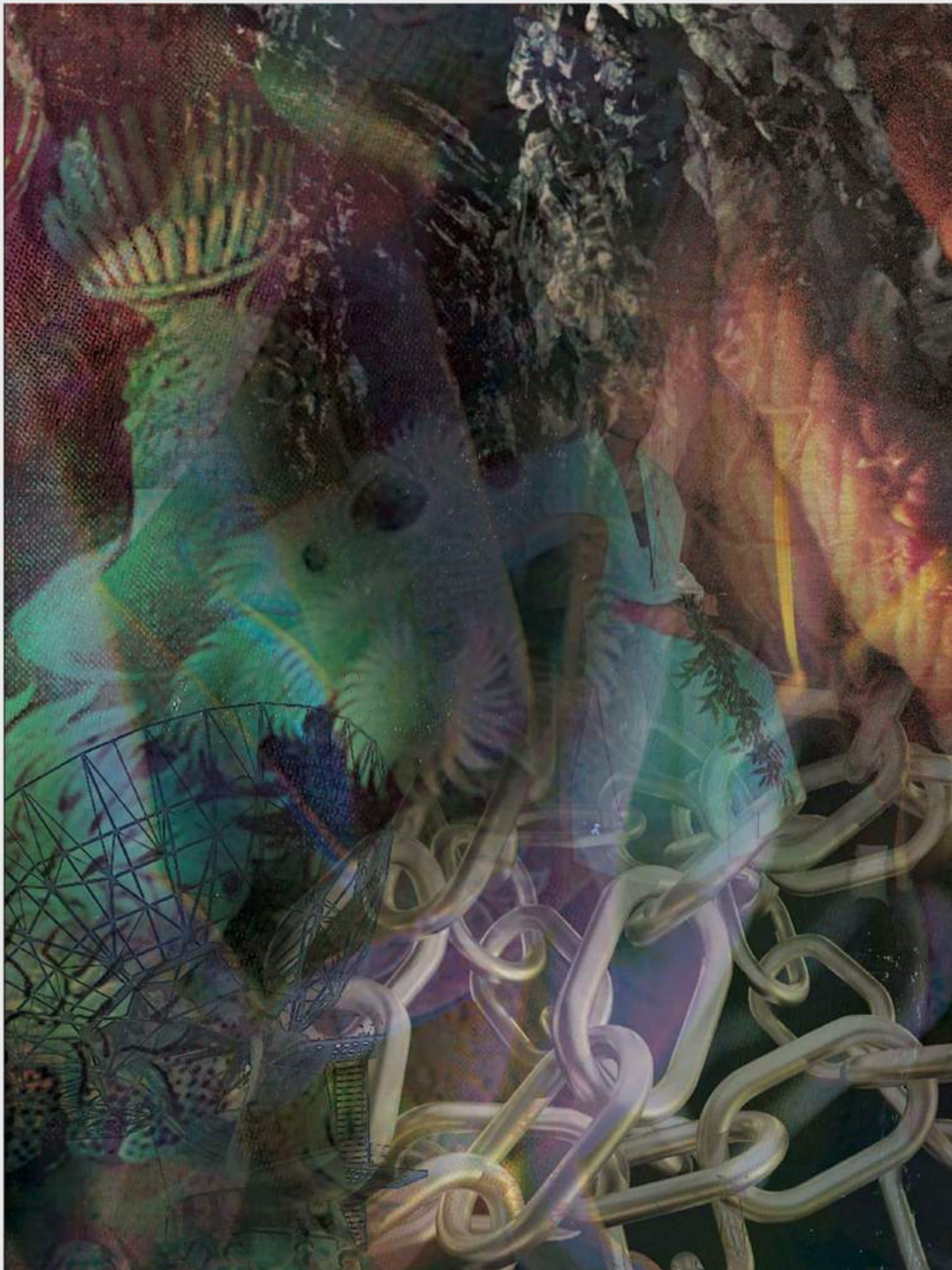
Photomontage printed on Lama
Li paper with bark and resin.
42 × 29 cm



Josèfa Ntjam

*Lily Pollen in Times of
Independences #3, 2021*

Photomontage printed on Lama
Li paper with bark and resin.
42 × 29 cm



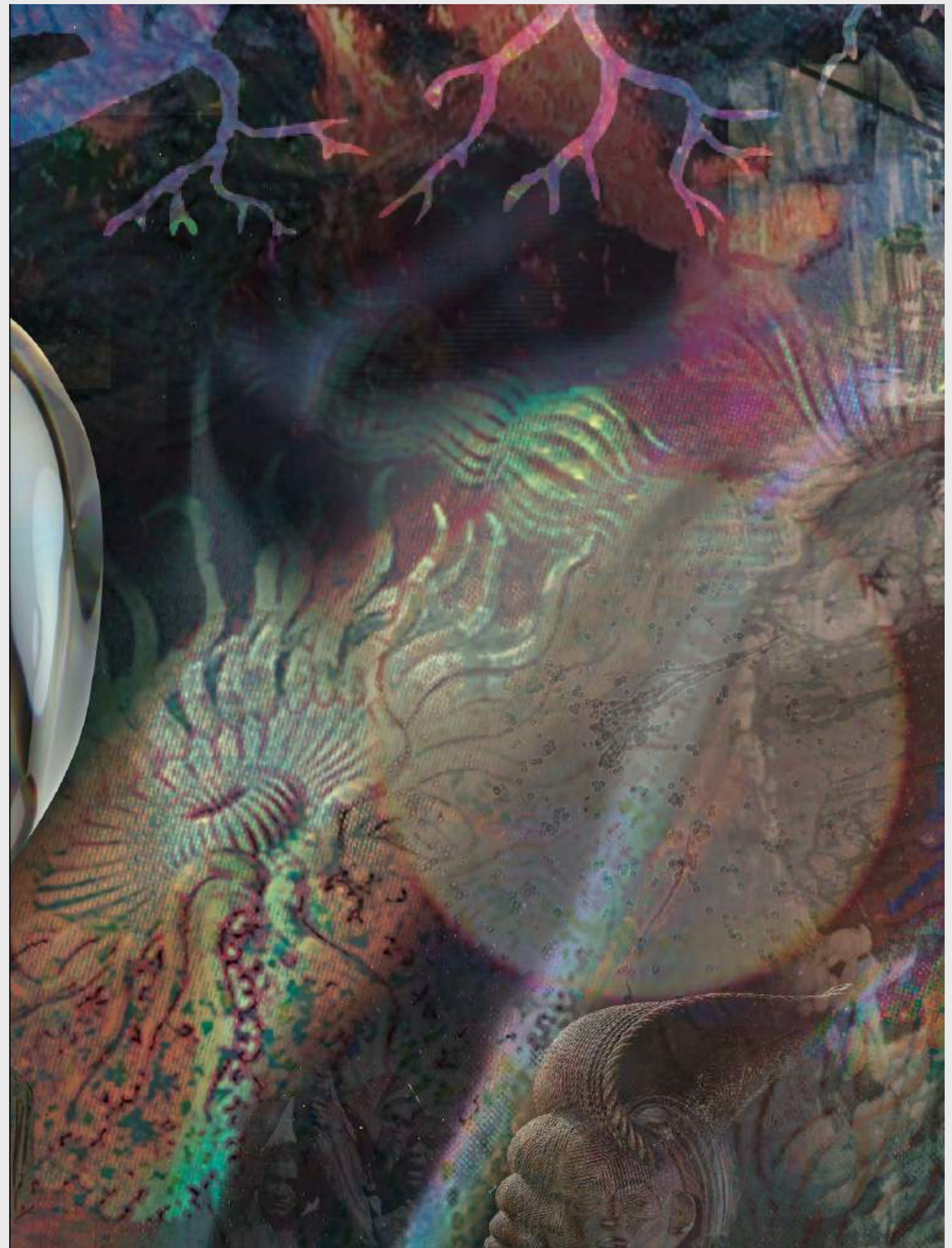
Josèfa Ntjam

Through the Cave, 2021

Photomontage printed by sublimation on aluminium
100 x 70 cm

Josèfa Ntjam
Sous la Mer, 2021

Photomontage printed by sublimation on aluminium
100 x 70 cm

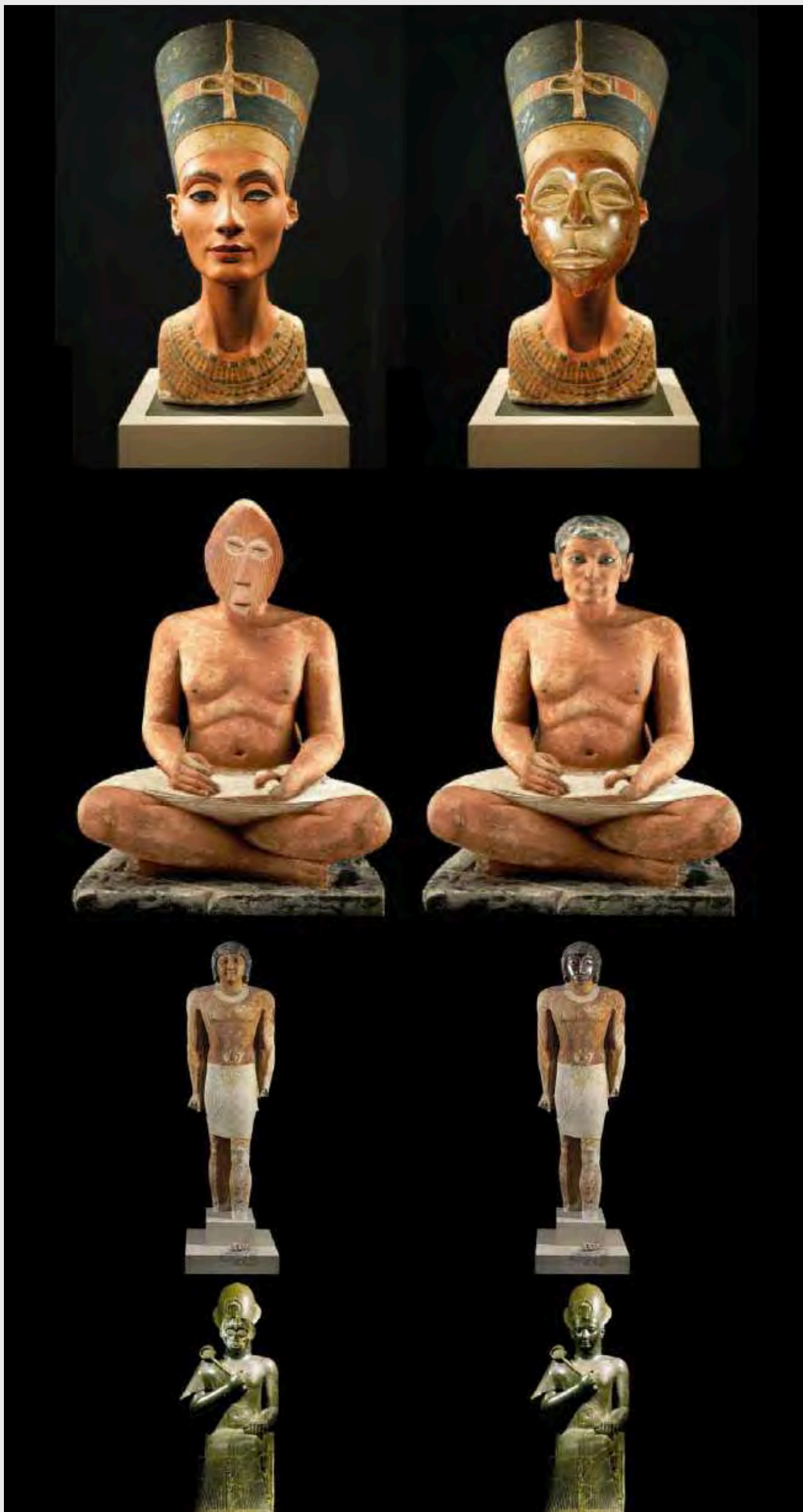




Josèfa Ntjam

Sous la mangrove, 2019
Installation, Photomontage
printed on silk
Variable Dimensions

Installation view at Mostra de
Givors, during the 15th Biennale de
Lyon, 2019
Photo: Blaise Adilon



The *Musées des inter-net-s* [*Museum of Inter-nets*] is a series of photomontages inspired by the work of historian, anthropologist and Egyptologist Cheikh Anta Diop. In his book *Nations, Negroes and Cultures* (1954), Cheikh Anta Diop laid claims to the Sub-Saharan origin of Egyptian civilisation. Until the end of the twentieth century, however, this thesis has been continuously contested among French historians and scientists.

Using digital photomontage, Josèfa Ntjam mingled Egyptian and African statues, disrupting the categorical, geographical and historical segmentations established by institutions such as Le Louvre and the Quai Branly museums. In Ntjam's virtual museum of the internet, where everything – especially history – is connected, the idea of a pure and authentic origin of culture no longer exists.

Josèfa Ntjam
Musée des Inter-Nets, 2014

Photomontage
180 x 170 cm

PRESS REVIEW

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INQUIRIES

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