



Taym we taym bi bin taym

For her exhibition “Taym we taym bi bin taym” Agnes Essonti Luque has produced a new body of work that includes a variety of media including textiles, installation, photography and video. Presented as a collection of objects, images, ideas and emotions, Agnes reminds us that every thought, feeling, person and place is part of a larger whole.

Agnes’ use of Pidgin is, in part, a commentary on the violent oppression of languages, and therefore communication, by colonial forces (as Ngũgĩ wa Thiong’o wrote “The bullet was the means of physical subjugation. Language was the means of spiritual subjugation” *), but also as a recognition of the adaptive and evolutionary nature of Pidgin. Contrary to the perception of Pidgin as a broken or bastard language, Agnes understands it to be a living language that is continually shaped by the experiences and needs of its speakers, making it a unique form of gathering in its own right.

Bonaventure Soh Bejeng Ndikung explains, “The argument is that instead of understanding Pidgin or pidginization as a broken version of any language or culture, they should be understood as the coming together of a plurality of languages, ways of life, cultures, philosophies, ways of existing in the world, whereby the coming together is always greater than the sum of its parts. Rather than understanding Pidgin or pidginization as a fragmented version of any language or culture, they should be understood within the realm of performativity, that is, when such encounters become “events,” always in action, in transformation, in processuality - making and unmaking themselves. Instead of understanding Pidgin or pidginization as a fragmented version of any language, they should be understood from that point of view of indeterminacy and multidirectionality where histories and geographies collide, whereby distances between cultures and social imaginations collapse. And finally, instead of understanding Pidgin and pidginization as a broken version of any language or culture, they should be understood as polyphony. The polyphony of the everyday in the Pidgin spoken at home, in the markets, in bars and restaurants, in the dormitories of schools that have forbidden to speak of it, but also the polyphony in the music made with and through Pidgin.” **

“Because when I buy snails and suya, that’s when I really am me, when I greet Yaya in the morning, walk into the store and look through the shelves: dried fish, ndjanga, ndjansang, tomato, palm oil and fufu, that’s when I live it and enjoy it, when I mix ingredients in the mortar and pound them “tap, tap, tap”, in the pot adding thyme, salt and pepper, and when I sit down to eat, with my father and mother, with my son or my lover, we eat, drink and laugh, we are transported for a moment to Douala, Limbe or Eséka, to Lucena or Pointe-Noire.

Because talking about food I talk about life, about emotions and feelings, about connections between places, between people, about tradition, about customs and also about modernity. Because I have read many books and I hardly remember anything, but I never forget a meal”. ***

*Decolonising the Mind: The Politics of Language in African Literature - Ngũgĩ wa Thiong’o.

** Pidginization as Curatorial Method: Messing with Languages and Praxes of Curating - Bonaventure Soh Bejeng Ndikung.

*** Agnes Essonti Luque.

Tsering Frykman-Glen

Tsering Frykman-Glen is a curator and the founding director of Tangent Projects, where Agnes has her studio. They have worked together on several projects and the following poem is part of an ongoing collaboration that they believe has form but, as yet, no end in sight.



Exhibition view, 2023.



Exhibition view, 2023.



Exhibition view, 2023.



Exhibition view, 2023.



De ting we i du cacao na i go du café, 2023. Serigraphy on cotton fabric by Top Manta Street Vendors' Unions.
180 x 120 cm. Ed. 3 + 2 PA. 1.500 € + IVA



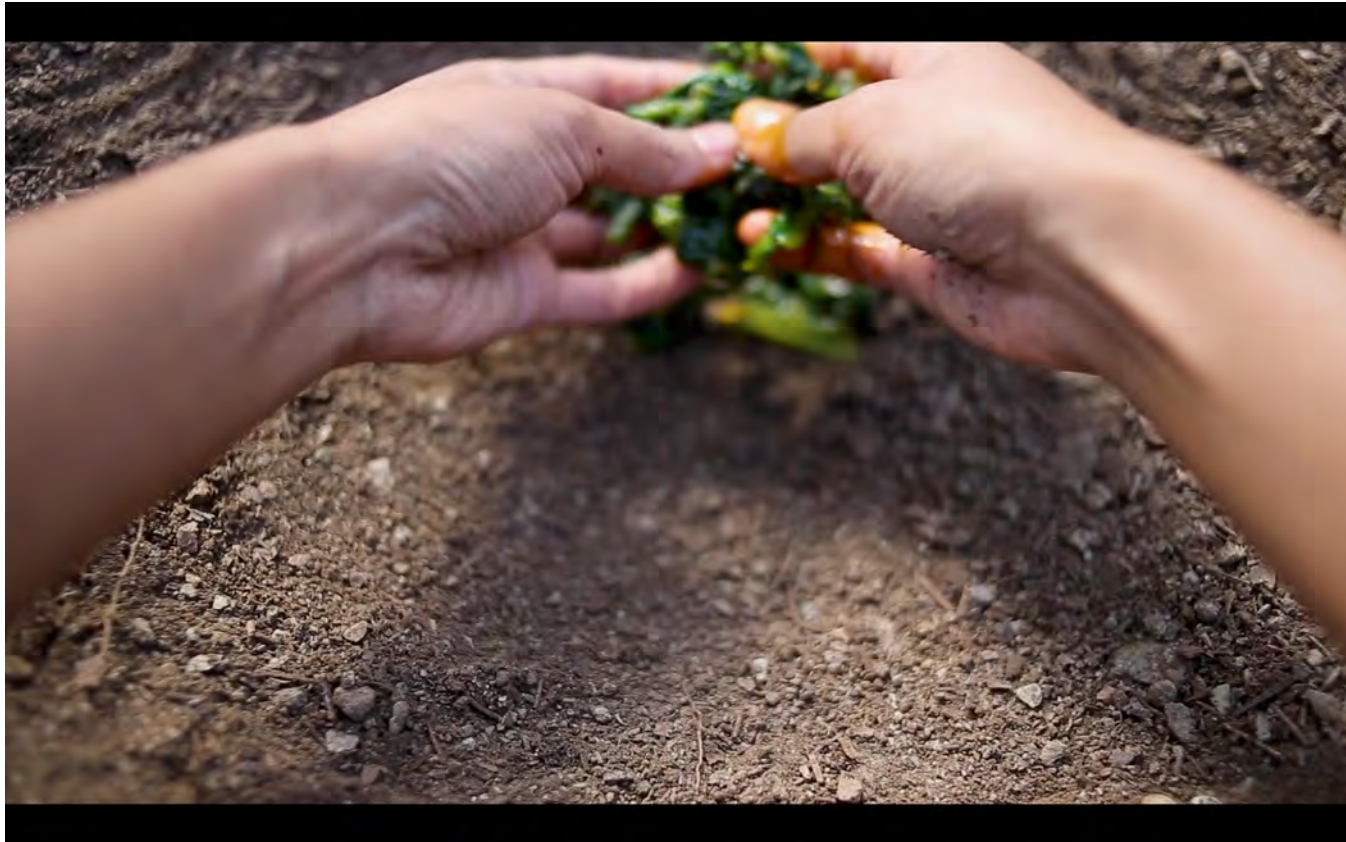
Monki no fayn but mama layk am, 2023. Serigraphy on cotton fabric by Top Manta Street Vendors' Unions.
180 x 120 cm. Ed. 3 + 2 PA. 1.500 € + IVA



Erreur fo mbtuku na dame fo ndos, 2023. Serigraphy on cotton fabric by Top Manta Street Vendors' Unions.
180 x 120 cm. Ed. 3 + 2 PA. 1.500 € + IVA



Exhibition detail, 2023.



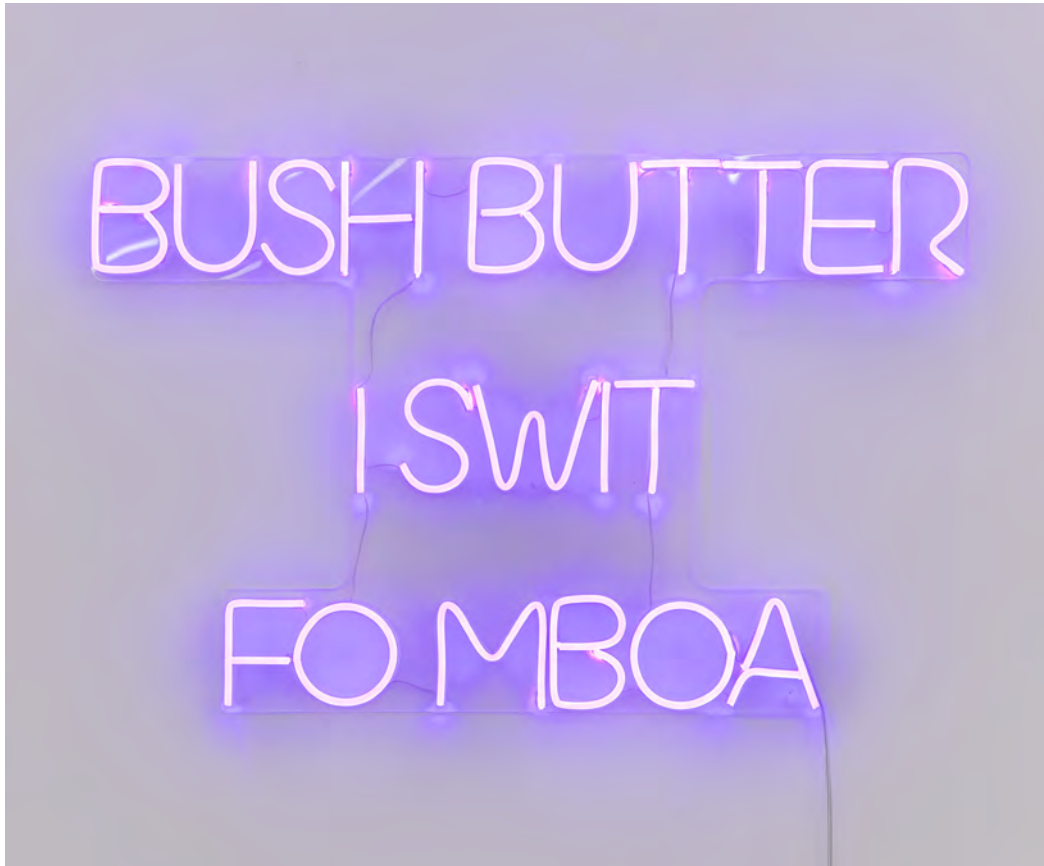
Njama-njama, 2023. Single-channel video, sound edited by Opoku.
Ed. 3 + 2PA. 1.500 € + IVA. [Available here](#).



Casa Mbixi, 2022. Installation (table, chairs, shelves, books, photographs, drawing by ken Province aka. Doctor Mackandal and vinyl by Elom20ce). 1.500 € + IVA.



Exhibition view, 2023.



Bush butter i swit fo mboa, 2022

Neon

70 x 44 cm

Ed. 3 + 2 PA

1.500€ + IVA





Grieve mask by Ibrahima Seydi, 2023
Hand-carved wood
22 x 17 cm

Agnes Essonti
(b.1996, based in Barcelona)

Agnes Essonti Luque (b. 1996) is a Cameroonian and Spanish artist from l'Hospitalet de Llobregat. With a strong connection to her African roots, she grew up in a multicultural environment that has greatly influenced her work. Essonti's academic background reflects her passion for the arts and cultural perspectives. She holds a Diploma in Photography from KCC in London, a PgD in Black Peoples Culture and Thought from UCM in Madrid and a Masters in Photography from Blank Paper in Madrid. Her practice focuses on the exploration of crucial issues such as Afro-diasporic identities and cultures. She uses a wide range of media, including performance, video and photography, to create pieces that serve as a catalyst for her ongoing research on these topics. Through her work, Essonti seeks to reconstruct her own memories and offer new perspectives on these complex issues. Her artistic vision is heavily influenced by decolonial processes and activism, reflecting her deep commitment to these causes. Essonti's work has been shown in international exhibitions, including 1384 Days Wide at Rencontres de Bamako 2015, 14th Dakar Biennale OFF and XI Bienal de Arte de Lanzarote, in 2023 she has realized the performance *Bayam Sellam, La Bissaperie* at the Museo Nacional Thyssen-Bornemisza and MNCARS.

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