



(b. (1996), lives and works in Barcelona)

Agnes Essonti Luque is a Cameroonian-Spanish artist and curator. Her practice draws inspiration from Black and postcolonial feminist thinkers, as well as themes of ancestral connection, her own childhood memories, narrative, and nostalgia. Her work encompasses numerous media, including lens-based media, textiles, installations, and performances.

Over the past few years, she has explored the construction of Afro-diasporic identities, particularly within the Spanish context. She is interested in the multifaceted nature of identity and the processes of stratification, hybridization, and pidginization, and views her own work as an opportunity to reimagine both history and her personal memories by envisioning postcolonial futures. Essonti's

work has been exhibited in numerous national and international exhibitions, including Hotel Artefacto Expoliado, Museo Nacional de Antropología de Madrid (2026), Mapa Común, Madera 33, Madrid (2025), Foodscapes, the Spanish Pavilion at the 18th Venice Architecture Biennale (2023), 1384 Days Wide at Bamako Encounters (2015), the 14th OFF Dakar Biennial and OZANGÉ I African Photography Biennial in Spain (2022), the 11th Lanzarote Art Biennial, and Something Else in Cairo (2023). She presented her performances Bayam Sellam at the Thyssen-Bornemisza National Museum and La Bissaperie at the Reina Sofía National Art Museum.

HOTEL DEL ARTEFACTO EXPOLIADO (2026)



Museo Nacional de Antropología Madrid, ES

Since Agnes Essonti began researching the restitution of looted artefacts, particularly within the context of ethnological museums in Spain, the artist has focused much of her interest on those objects that once possessed magical, spiritual, and energetic dimensions, as well as a communal function. Her attention to these objects stems from a search for alternative forms of communication that are not based exclusively on language, and from the importance that community and collectivity hold in the construction of Afro-descendant identities.

In this exhibition, the artist draws on the power of the image, placing it in dialogue with other objects from the National Museum of Anthropology, as well as with works created by herself which, from the perspective of Afro-descendance, are connected to Central Africa, her ancestral homeland.

Hotel del artefacto expoliado (2026) exhibition detail



Hotel del artefacto expoliado (2026) exhibition view



Hotel del artefacto expoliado (2026) exhibition view



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Hotel del artefacto expoliado (2026) exhibition view

MAPA COMÚN (2025)



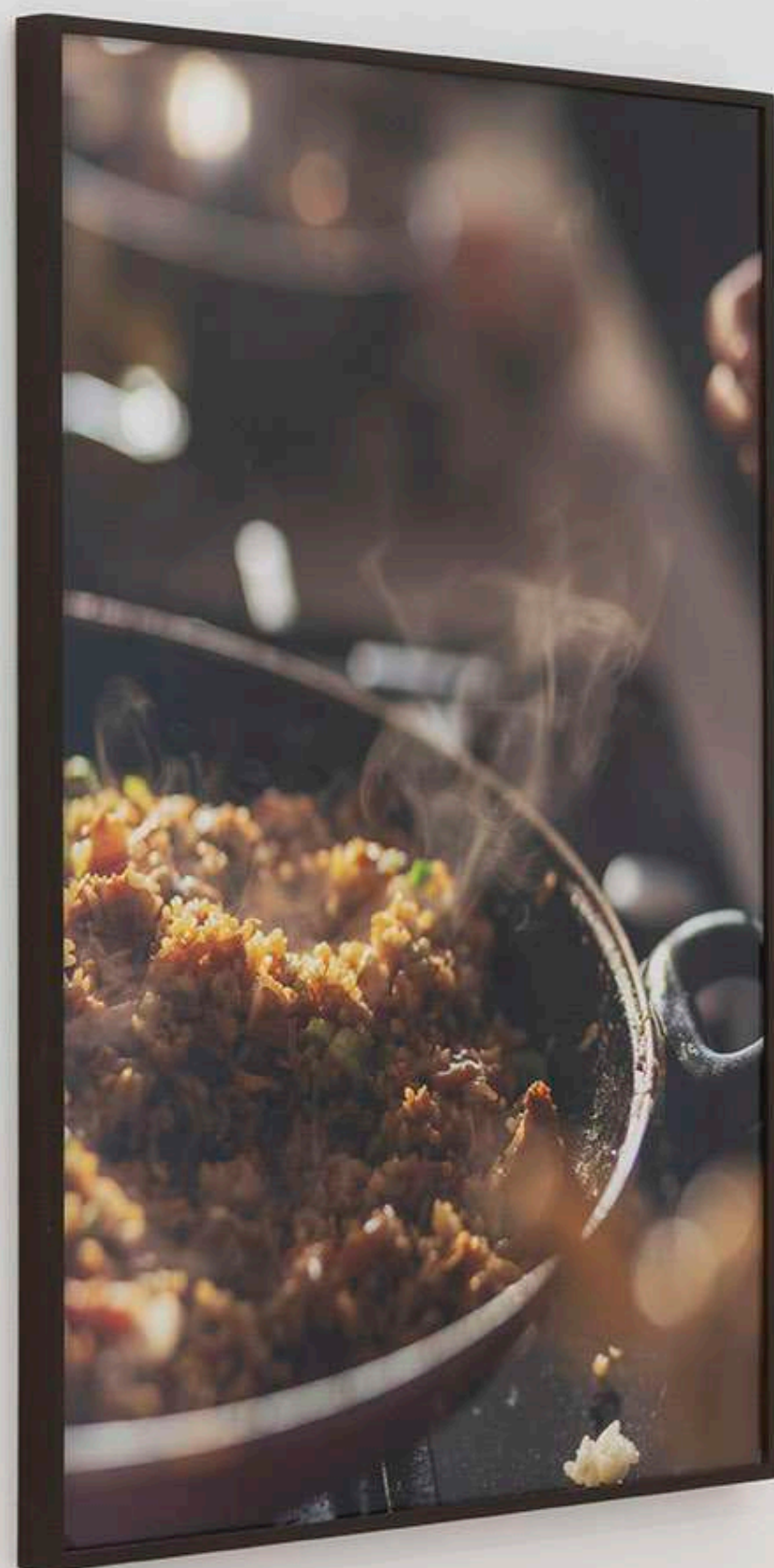
Mapa Común (2025) exhibition view

Madera 33, Madrid, ES

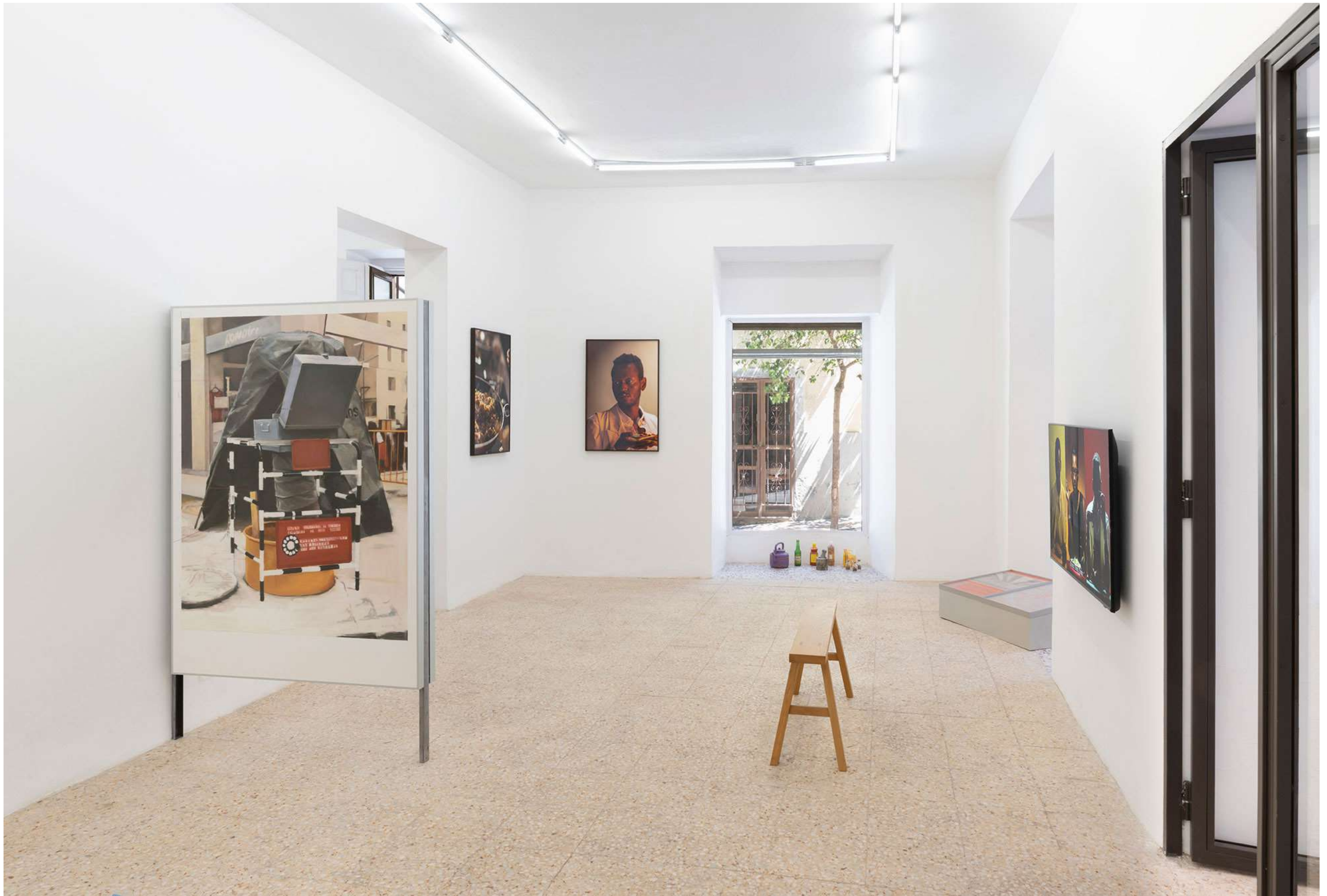
Conceived as a statement of intent, this exhibition presents a site-specific project by Agnes Essonti Luque (Bombon) and Raúl Silva (CRISIS), two artistic practices that, from distinct yet complementary approaches, address urgent questions surrounding identity, work, and the hidden structures that shape our daily lives.

In this new space, both artists will unfold a critical map of the bodies, materials, and narratives that are often marginalized in the dominant visual field, creating a shared space to reflect on the visible and invisible structures that shape our realities.

Essonti explores issues of identity, culture, and ancestry from a decolonial perspective. Encompassing photography, installation, and video, and drawing on activism and decolonizing movements, she generates spaces for reflection on self-representation and belonging. Silva, for his part, presents a series of works on the hidden infrastructures that underpin connectivity and modern architecture. Through his work, he highlights the precarious role of the technicians—mainly Latin American migrants—responsible for installing fiber optics in Spain, questioning how technological and advertising narratives dematerialize the infrastructure, erasing not only its materiality but also the workforce that makes it possible.



Mapa Común (2025) exhibition detail



Mapa Común (2025) exhibition view

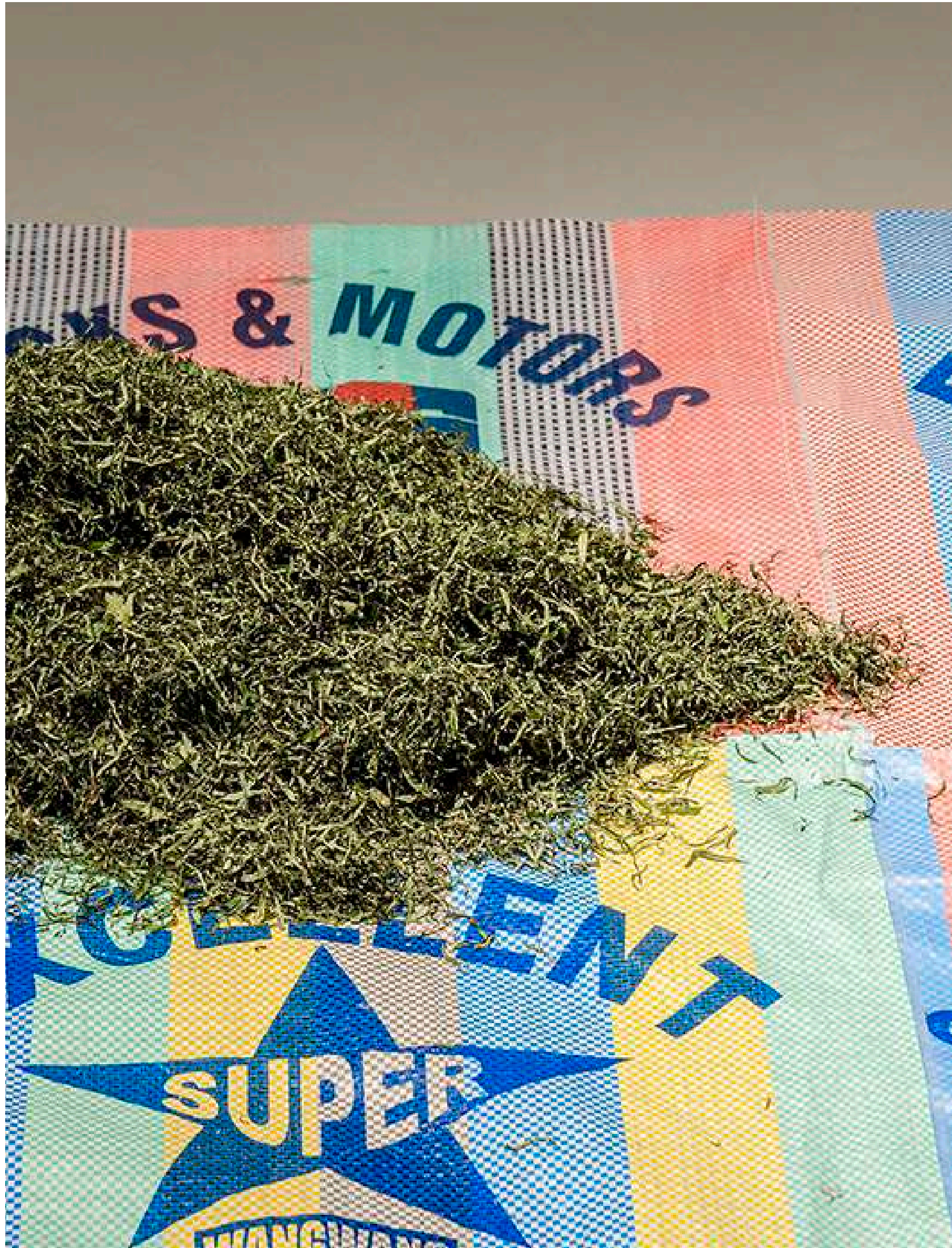


Mapa Común (2025) exhibition view



Mapa Común (2025) exhibition view

A MI DE PEQUEÑITA ME DABAN NOSTALGIA A CUCHARADAS (2024)

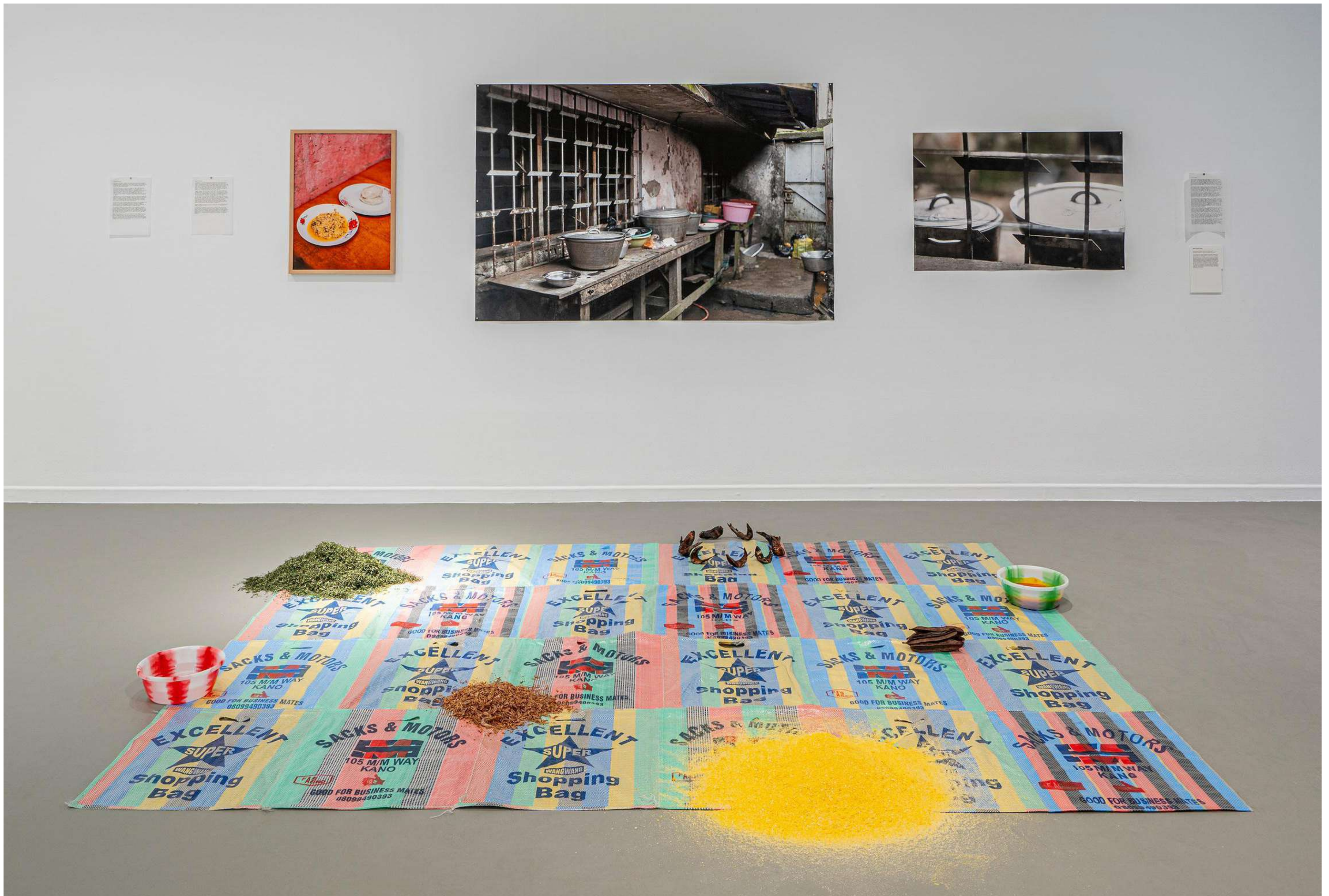


A mi de pequeña me daban nostalgia a cucharadas (2024) exhibition detail

La Casa Encendida, Madrid, ES

I come from a market. My family home is in the heart of a market, though it wasn't always like that. In the beginning, there was nothing there, and over time, it was built around the house, creating a labyrinth and inviting people to inhabit it. People and spirits meet there, those who have died and those yet to be born. They come to the market to buy, sell, and explore. No one lives in our house anymore, though some come and go. Instead, spirits live there, spirits who were supposed to come to buy and return to heaven, but couldn't. That's why the courtyard has become a restaurant open to the public. Food from the southwest and northwest regions of Cameroon is served there, and every day children, the elderly, street vendors, small traders, motorcycle taxi drivers, and the occasional spirit come.

—Agnes Essonti



A mi de pequeña me daban nostalgia a cucharadas (2024) exhibition view



Cucharadas de nostalgia (2024) exhibition detail



A mi de pequeña me daban nostalgia a cucharadas (2024) exhibition detail

***A JOURNEY* (2024)**



A Journey (2024) instalation detail

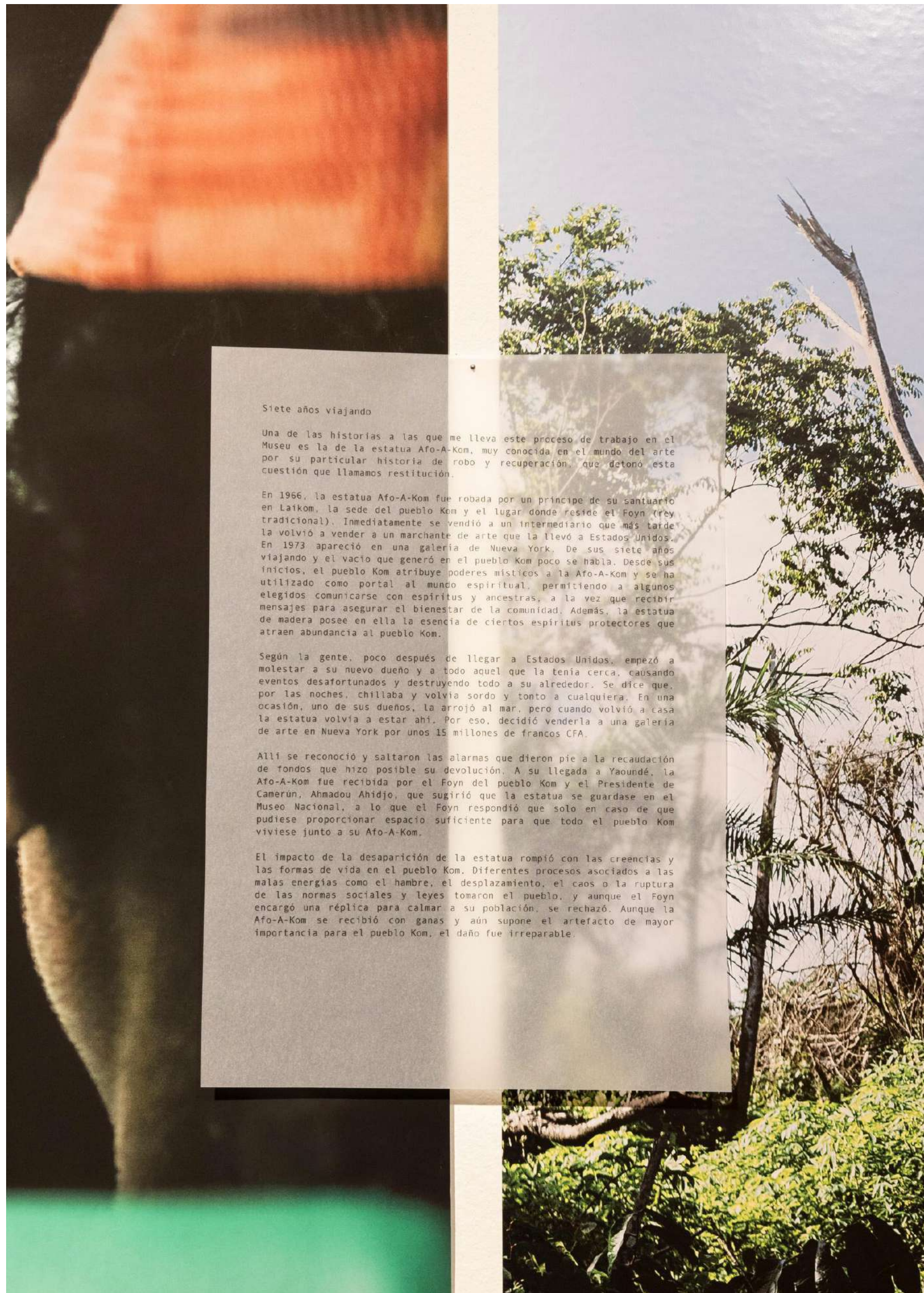
Museu Etnològic i de Cultures del Món, Barcelona, ES

“Essonti has chosen a wooden statuette from Central Africa to reframe issues centered on ethnographic concepts—given that ethnography is fundamentally a European science—contrasting them with notions of ancestry and spirituality from African cosmologies. This statuette, currently in the reserve, is a protected piece with heritage status and can only be seen in exhibitions. But if, beyond the object’s authenticity, what interests us is its meaning, it could be presented in another way, in this case through a replica. The artist photographed the original statue in the museum and commissioned a copy from Ibrahima Seydi, a Senegalese artisan living in Barcelona. This re-enchanted replica travels with the artist to Cameroon, connecting him with the place, his family, and friends. This is captured in a photographic series.”

—Rosa Lleó



A Journey (2024) instalation detail



A Journey (2024) instalation detail



A Journey (2024) instalation detail

TAYM WE TAYM BI BIN TAYM (2023)



Taym we taym bi bin taym (2024) exhibition detail

Bombon Projects, Barcelona, ES

Agnes's use of Pidgin is, in part, a commentary on the violent oppression of languages, and therefore of 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"). Contrary to the perception of Pidgin as a broken or bastardized language, Agnes understands it as a living language that is continually shaped by the experiences and needs of its speakers, making it a unique form of assemblage in its own right.

While it is evident that Agnes's practice is undeniably intertwined with the pleasures of food, these works reveal that her interest extends far beyond the essential needs of sustenance or frivolous dinners that can be posted on Instagram. More than mere visual representations of food and the implied consumption of food, they highlight the importance of shared experience, while also considering complex emotions and ideas related to culture, tradition, and the identity. As a whole, the works transcend the sum of their parts to become something much more coherent and meaningful."

—Tsering Frykman-Glen



Taym we taym bi bin taym (2024) exhibition detail



Taym we taym bi bin taym (2024) exhibition view

CHOP, CHOP, CHOP (2023)



NA CHOP A CHOP (2023) performance detail

Biennale Architettura, Venice, IT

Our kitchens are battlegrounds. Much more than just spaces for cooking and preparing meals, they are places of profound social and political significance where our social realities are constructed. Here, we witness the normalization of gender roles, domestic labor, family structures, and even architectural typologies. However, if we rethink these domestic laboratories, we can unleash their potential as tools for building alternative imaginaries and forging new models of community building and collectivity. This episode delves into the power of the kitchen as a space for political and social transformation and how its redefinition can challenge established norms and hierarchies, creating in the process more just and equitable social and ecological structures.

Chop, Chop, Chop is a collaboration with MAIO and is part of the FOODSCAPES project. Presented at the Spanish Pavilion of the 2023 Architecture Biennale: The Laboratory of the Future, Venice.



[Chop, Chop, Chop](#), (2024) video frame



NA CHOP A CHOP (2023) performance detail

LA BISSAPERIE (2023)



La Bissaperie (2023) performance detail

Museo Nacional Centro de Arte Reina Sofia, Madrid, ES

In 1951, Fanon worked alongside Tosquelles in France. He later moved to Algeria to become head of service at the Blida-Joinville Psychiatric Hospital, where he discovered that many diagnoses failed to consider the human, social, and cultural consequences of colonization and decolonization. There, his treatment methods evolved, connecting therapies to the patients' cultural context.

Influenced by the decolonial theorist Frantz Fanon, *La Bissaperie* is a durational performance piece by Agnes Essonti, based on the passage of time. Through this action, the artist proposes a friendly, horizontal, and communal space for encounter, centered on the experiences of Afro-Spanish people, providing them with a platform to connect with their identity, heritage, and community. The public can freely enter and leave during the performance. *La Bissaperie* was my proposal within the research and activism group on art, mental health and decoloniality “Deconstructing the Museum”, in which I participated between October 2022 and March 2023.



La Bissaperie (2023) performance view

BAYAM SELLAM (2023)



Bayam Sellam (2023) performance detail

Museo nacional Thyssen-Bornemisza, Madrid, ES

In this performance, the artist recites historical newspaper advertisements that sold enslaved Black people in Spain and its colonies. The piece seeks to make visible shared experiences of identity, race, and belonging through an exercise in collective memory. The artist wears a flamenco-gypsy style dress made from African wax print fabric, symbolizing the Spanish flag. The dress is printed with the Shell logo, highlighting the company's human rights violations in the Niger Delta. During the performance, the artist drinks palm oil, symbolizing the purification and healing power of this liquid, often referred to in African spiritualities as “vegetable blood.” The title, *Bayam Sellam*, refers to Cameroonian women who buy food in rural areas to resell it in large cities. This work pays homage to the victims of the slave trade and examines the role of memory in the construction of identity.

Bayam Sellam was the inaugural performance of *Vision and Presence 2023*, curated by Semiramis González at the Thyssen-Bornemisza National Museum. Images: Laura C. Vela.



Bayam Sellam (2023) performance detail

CASA MBIXI (2023)



Casa Mbixi (2023) instalation detail

Centre d'Arts Santa Mónica, Barcelona, ES

Casa Mbixi (In Search of Home) is an immersive installation designed to be experienced and enjoyed. The artist uses a variety of objects, such as prints, textiles, books, and personal items, to transport visitors to her unique universe, where themes of Afro-descendant identity, ancestry, and self-representation take center stage. The installation is flexible and adaptable, growing and changing with each new object and story added. This intimate space is perfect for gathering and sharing, and is activated through the organization of dinners.

During the space's various exhibitions, different activations took place: Identities: How do we build a home when we feel far from it?, Care: Who sustains our lives?, Housing: Are there other ways to understand, live, and reclaim home?, Wi get ears, mek wi hye, wi get eyes, mek wi nye, and Homecoming.



Casa Mbixi (2023) instalation detail

AGNES ESSONTI LUQUE

(b. 1996, L'Hospitalet, lives and works Barcelona)

SOLO SHOWS

- 2026

Hotel de Artefacto Expoliado, Museo Nacional de Antropología, Madrid, ES
- 2023

Taym we Taym bi bin Taym, Bombon Projects, Barcelona, ES
Casa MBXI, Centre d'Arts Santa Mònica, ES
- 2022

Beta a kale fo ma on mapane, Tangent Projects, Barcelona, ES
- 2016

Nadie lo quiso así, CC Pati Limona, Barcleona, ES

COLLECTIVE EXHIBITIONS

- 2025

Mapa Coomún, Bombon Projects, Crisis, Madrid, ES
- 2024

Origens Africae, Pep Llabrés Art Contemporani, Palma, ES
Foodscapes, Universidad Torcuato Di Tella, Buenos Aires, AR
Embodying the Sacred, Voices, UNIT London, Londres, UK
Foodscapes, La casa de la Arquitectura, Madrid, ES
Reencantamientos, Museu Etnològic i de Cultures del Món, Barcelona, ES
Generación 2024, La Casa Encendida, Madrid, ES
Un cambio de paradigma, Sala Arte Joven, Madrid, ES

- 2023

Something Else at The Citadel, El Cairo, EG
Dozing on the accidental provocation, CC Blanquerna, Madrid, ES
Fragmentos en Bozal, CCE Bata, Bata, GQ
In dreams I walk with you, Silver Eye, Pittsburgh, US
Cuidar, Sanar, Recordar, Resistir, MAC Panamá, PA
Las palabras que aún no poseemos, XI Bienal de Arte de Lanzarote, ES
- 2022

Mapes d'allò que no podem oblidar, SAJ, Barcelona, ES
Dozing on the accidental provocation, Arts Santa Mònica, Barcelona, ES
Fragments en Bozal, Dak'Art OFF, Dakar, SN
- 2021

Eres menos tú de lo que piensas, Centro de Arte Contemporáneo Rafael Botí, Córdoba, ES
- 2020

Healing, Bienal MAV, ES

PERFORMANCES & GATHERINGS

- 2024

Inventing Recipes to be (together) with SAJ BCN, AER Summer Academy, Bodø, NO
- 2023

NA CHOP A CHOP, *Something Else at The Citadel*, El Cairo, EG
Wi get ears, mek wi hye; wi get eyes, mek wi nye, Tangent Projects, ES
Wi get ears, mek wi hye; wi get eyes, mek wi nye, Bombon Projects, ES

	<i>La Bissaperie</i> , Museo Nacional Centro de Arte Reina Sofía, Madrid, ES
	<i>Bayam Sellam</i> , Thyssen-Bornemisza National Museum, Madrid, ES
2022	<i>Essonti must nyongo</i> , Arts Santa Monica, Barcelona, ES
	<i>Essonti must nyongo</i> , Tangent Projects, Barcelona, ES

BIENNIALS

2024	<i>MANIFESTA 15</i> , Barcelona, ES
2023	<i>Foodscapes</i> , Pabellón Español, Biennale Architettura, Venecia, IT
	<i>Las palabras que aún no poseemos</i> , XI Bienal de Arte de Lanzarote, ES
2022	<i>OZANGÉ</i> , I Bienal de Fotografía Africana en España, Málaga, ES
2015	<i>1384 Days Wide</i> , Rencontres de Bamako, Bamako, ML

FAIRS

2024	<i>Art-o-rama</i> , Bombon Projects, Marsella, FR
2023	<i>OTHERNESS</i> , Art Madrid ‘23, Madrid, ES
2022	<i>SWAB Barcelona Art Fair</i> , Tangent Projects, Barcelona, ES

RESIDENCIES, WORKSHOPS & TALKS

2024	<i>Les Ongles Noires</i> , Dakar, SN
2023	<i>Les Ateliers NADAR</i> , Musée National de Yaoundé, CM
	Artist Residency, Dëkandoo, Gandiol, SN
	<i>La Cordobayangue</i> , Instituto Cervantes, Bremen, DE
2022	Plat(t)form Fotomuseum Winterthur, mención especial, Winterhur, CH
2021	<i>Cuatro X Tres</i> Botí Abierto, Centro de Arte Contemporáneo Rafael Botí, Córdoba, ES
	<i>RARA Residencia</i> , Villanueva del Rosario, ES
	<i>Más Visibles, Más Feminismos: Diversidad, estrategias y redes en tiempo de pandemia</i> , MAV, ES
2017	<i>Descolonizando la Mirada, Lo Afro está en el Centro</i> , CA2M, Madrid

CURATORIAL PROJECTS

2024	<i>Miradas ecofeministas en el arte ecuatoguineano</i> , CCE Bata, GQ
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COLLECTIONS

Fundación Montemadrid	Reina Sofía
MACBA	Fundación Montemadrid
Museo Nacional Centro de Arte	Private Collection

bombon

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