

AFRICA UNIVERSE



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UNIVERSE





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During the last two decades there has been a rise of interest in the work of contemporary African artists, who eventually became a solid part of the global artistic community. We have recently recognized and become conscious of the 'Africa Universe' – a kaleidoscopic universe able to speak to the whole world, even if built from complex visual and cultural codes. Once on the margins of the mainstream narratives, today, the work of African artists is featured in the evolving discourse of contemporary art. From publications to biennales and exhibitions in the most prestigious museums, from academic research to new curatorial methodologies and programs, from auction houses to commercial art galleries - the world's attention has been focused on Contemporary African Art.

In the current cultural, social and political context, we observe important shifts of power and knowledge, once exclusively reserved to the West. Over the centuries, we have been exercising the self-affirmation of Western identity through the intellectual discrimination of non-European societies. However, the theory of 'Otherness' discussed by Edward W. Said in the *Orientalism* from 1978, is gradually vanishing, as we are trying to stop patronizing the cultural representations based upon fictional, Western images of "the Others". This kind of discursive control applied also to the history of art, a discipline, which excluded many talented artists from the literature and which in consequence is finally being revisited. The dialectics about art, but not only, is steadily changing and we are fortunate enough to observe this epoch-making intellectual and cultural transition. A transition, which allowed the development of Contemporary African Art.

Since the system of contemporary art became global, marking an extremely new condition for the reception of art, the new debates about the critical position of Contemporary African Art has emerged. In this context, Contemporary African scene is not just about artists born in Africa, but it includes all diasporas originating from the African continent, considering Afro-Europeans or Afro-Americans, among others. It is not so long ago that the work of these artists was considered only as exotic or ethnic, given the origin and the presence of some traits of African craftsmanship. Today, instead, we hear talking about their quality, maturity of the subject or excellent technique. The nature of Contemporary African Art is different, indeed, as the artists rooted in the African continent have different stories to tell. Their artistic production might be inspired by the African culture, traditions, history and politics, but their artistic language is definitely universal and aligned with the one of the Western artists.

The artists from Africa and its diaspora finally stepped in, significantly contributing to the global artistic landscape and discourse. Their art became transnational and has been finally institutionally recognized and placed in the broader context of contemporary art. Abdoulaye Konaté, who primarily creates large-scale textile-based installations using woven and dyed clothes, materials native to his homeland Mali, explores both aesthetic language and diverse socio-political and environmental issues. Referring to the West-African tradition of using textiles as a means of communication, the artist balances the global issues with an intimate reference to his own life and country. Konaté's work has been recognized on the institutional level and it can be found in the public collections such as Centre Pompidou in Paris or Metropolitan Museum of Art in New York. Another artist, who recently gained international acclaim is Joël Andrianomearisoa, a Malagasy artist working with diverse mediums such as installation, sculpture or photography.

Recognized by the maturity of his work and international notoriety, Joël has been chosen to present the first pavilion of Madagascar at the 58th Venice Biennale. Januario Jano, a versatile Angolan artist, explores the opposing notions of modern pop culture and traditional practices in his Post-Rauschenberg like textiles, while Ghizlane Sahli investigates the power of materials - their textures and universality. Cristiano Mangovo's oeuvre presents diverse artistic languages characterized by a surrealist and expressionist twist, visible also in the works of Troy Makaza that creates powerful metaphors of social and intimate spaces. The energetic, colorful and narrative painting compositions of Amani Bodo reveal the artist's perception of the social, cultural, political and economic reality of Zaïre (now the Democratic Republic of Congo), while the works of Cameron Platter explore the contemporary morality. Ifeoma U. Anyaeji, a Nigerian neo-traditional artist, has developed a style of 'Plasto-Art', which she defines as an eco-aesthetic process of remaking. In her works, Ifeoma transforms the primary medium - used non-biodegradable plastic bags and bottles - by applying her crafting skills in a receding traditional Nigerian hair plaiting technique called threading, combined with traditional basketry and fabric weaving techniques. Then, the notion of the body and femininity is examined in the works of Marie-Claire Messouma Manlanbien and Amina Zoubir. All artist present in the exhibition 'Africa Universe' are translating onto canvas their personal, but at the same time universal experiences, with first-class artistic languages and ways of expression. Today, these are the artists that determine and shape the contours of artistic debate on the global stage.

Nel corso degli ultimi due decenni abbiamo assistito ad un crescente interesse per il lavoro degli artisti africani contemporanei, diventati ormai una parte integrante della comunità artistica globale. È il momento di riconoscere l'Universo Africano, un universo caleidoscopico capace di parlare a tutto il mondo, sebbene costituito da complessi codici visivi e culturali. Il lavoro degli artisti africani, una volta ai margini della narrazione artistica mainstream, è oggi infatti centrale nell'evoluzione dei dibattiti sull'arte contemporanea. Dalle pubblicazioni, alle biennali e alle mostre nei musei più prestigiosi del mondo; dalla ricerca accademica alle nuove metodologie curatoriali e ai relativi programmi; dalle case d'asta alle gallerie d'arte - l'attenzione mondiale è sempre più focalizzata sull'Arte Contemporanea Africana.

Nell'attuale contesto culturale, sociale e politico, possiamo notare un'importante modifica nell'esercizio del potere e della conoscenza, nozioni una volta riservate esclusivamente all'Occidente. Nel corso dei secoli, abbiamo praticato l'auto-affermazione della nostra identità occidentale attraverso la discriminazione intellettuale delle società non europee. Tuttavia, la teoria dell'"Otherness" discussa da Edward W. Said nel suo libro del 1978 Orientalismo, sta gradualmente svanendo poiché stiamo cercando di opporci alle rappresentazioni culturali basate sulla visione occidentale degli "Others." Questo tipo di controllo discorsivo viene applicato anche alla storia dell'arte, una disciplina che ha escluso troppi artisti di valore dalla propria letteratura e che, di conseguenza, sta attualmente vivendo un processo di rivisitazione. La visione attinente all'arte, ma non solo, sta cambiando e noi abbiamo il privilegio di poter osservare questa epocale transizione intellettuale e culturale. Una transizione, che ha permesso lo sviluppo dell'arte contemporanea africana.

Da quando il sistema dell'arte contemporanea è diventato globale, segnando così una modalità di ricezione dell'arte senza precedenti, sono emersi nuovi dibattiti circa la posizione dell'arte contemporanea africana. In questo contesto, la scena artistica africana non riguarda unicamente gli artisti nati in tale continente, ma include tutte le diaspore originarie del continente africano, tra cui gli afro-europei o gli afro-americani. Non è ancora trascorso tanto tempo da quando il lavoro di questi artisti veniva considerato solo come esotico o etnico, data l'origine dello stesso e la presenza di alcuni tratti distintivi dell'artigianato africano. Oggi, invece, sentiamo parlare della qualità,

della maturità del soggetto o della eccellente tecnica utilizzata. La natura dell'arte contemporanea africana è diversa, poiché gli artisti radicati nel continente africano hanno storie differenti da raccontare. Sebbene la loro produzione artistica sia spesso ispirata alla cultura africana, alle sue tradizioni, alla storia e alla politica, il linguaggio artistico è, invece, decisamente universale e allineato a quello degli artisti occidentali.

Così gli artisti provenienti dall'Africa e della sua diaspora, sono finalmente entrati sulla scena artistica globale, arrivando a dare un contributo estremamente significativo. La loro arte è diventata transnazionale ed è stata finalmente collocata nel più ampio contesto dell'arte contemporanea e riconosciuta dalle istituzioni più prestigiose.

Abdoulaye Konaté, che principalmente crea installazioni di dimensioni imponenti, utilizzando tessuti tinti - materiali nativi della sua terra natale, il Mali - si pone l'obiettivo di esplorare sia il linguaggio estetico, sia le differenti questioni socio-politiche e ambientali.

Riferendosi alla tradizione dell'Africa occidentale nell'utilizzare i tessuti quale mezzo di comunicazione, l'artista bilancia le questioni globali con un riferimento intimo alla propria vita e al proprio paese. Il lavoro di Konaté è stato riconosciuto a livello istituzionale e può essere trovato in collezioni pubbliche come il Centre Pompidou di Parigi o il Metropolitan Museum of Art di New York. Un altro artista, che ha recentemente ottenuto il consenso internazionale, è Joël Andrianomearisoa, artista malgascio che lavora con diversi medium quali installazioni, sculture o attraverso la fotografia. Riconosciuto per la maturità del suo lavoro e dalla notorietà internazionale, Joël è stato scelto per rappresentare il primo padiglione del Madagascar alla 58a Biennale di Venezia.

Januario Jano, un versatile artista angolano, esplora le opposte nozioni della cultura pop contemporanea e delle pratiche tradizionali nei suoi tessuti in stile Post-Rauschenberg, mentre Ghizlane Sahli indaga il potere dei materiali - le loro trame e l'universalità. L'opera di Cristiano Mangovo presenta diversi linguaggi artistici caratterizzati da una svolta surrealista ed espressionista, presente anche nelle opere di Troy Makaza che crea potenti metafore di luoghi sociali e intimi. Le composizioni energiche, colorate e narrative della pittura di Amani Bodo rivelano invece la percezione che ha l'artista della realtà sociale, culturale, politica ed economica dello Zaïre (ora Repubblica Democratica del Congo), mentre le opere di Cameron Platter esplorano la moralità contemporanea. Ifeoma U. Anyaeji, un'artista neo-tradizionale nigeriana, ha sviluppato uno stile di "Plasto-Art", che definisce un processo eco-estetico di rifacimento. Nelle sue opere, Ifeoma trasforma il mezzo primario - sacchetti usati e bottiglie di plastica non biodegradabili - applicando le sue abilità artigianali in una tradizionale tecnica d'intrecciatura dei capelli nigeriana, chiamata threading, combinata con le tecniche tradizionali per la realizzazione di vimini e tessuti. La nozione di corpo e femminilità viene invece esaminata nelle opere di Marie-Claire Messouma Manlanbien e Amina Zoubir. Tutti gli artisti presenti nella mostra "Africa Universe" stanno traducendo su tela le loro esperienze personali, ma allo stesso tempo universali, con linguaggi artistici e modi di espressione di prima qualità. Ed oggi, queste sono le personalità che determinano e modellano i contorni del dibattito artistico globale.

Primo Giovanni Marella

Ghizlane Sahli

1973, Meknes (Morocco)

Trained in architecture in Paris, she moved to Marrakesh in 2005, where she currently lives and works.

I am a visual artist today and I had to take a different path to get where I am. At the beginning, I was wondering why it took me so long to finally become my real me.

Finally, I understood that each step was very important, and each "different life" has given me an important part of me.

I first started by studying architecture, which was a childhood dream. I'm very involved with the volumes, spaces and the way we approach and live inside of buildings. I can feel very disturb, if I think a wall should be elsewhere...

Then, I opened an embroidery studio, where I was working with artisans during several years. Textile and embroideries have always been a big passion for me. To have my own atelier was a real achievement. I learned so much, surrounded by great artisans. I'm very lucky to have been born in a country where that art form is magnificent. Morocco has so many ways to work with silk. And this art is still alive and very popular. Usually the artisans are very specialized, it is hard to make them do something a bit different from what they are used to. I have developed a very good relationship with a few of them, and I love working with them. We are very complementary. I try to use their millenary expertise to realise my very contemporary ideas.

Working with waste is the newest part in my work. I am fascinated by the universality of that material.

I always have this idea in mind: A big hand taking the human body and shaking it to clean it from all the "pollution" received by religion, education, culture, gender... And keep just the very inner and wild part of it. This is how I imagine my work. Just the inner part. The emotions.

To transform the matter that is supposed to end up as the worst part of humanity: waste, and to give it a second life as a piece of art full of emotions, is a real challenge for me.

While I work with waste, I always think of its previous life, and its energy.

My work is very organic. It grows like cells. Each alveoli (bottle covered with silk) is a cell. Every alveoli is created by itself, then they are put together and they accumulate by knotting on a matrix (the mesh) to form the artwork. The essence of this work is created by the addition of all the energy of each alveoli. It is not a controlled work.

Being part of the African contemporary art fair, is a real confrontation for me. I don't like to be confined in a group of people considering just one part of what they are. I see myself as a human being and citizen of the world. But even so, I was born in Morocco! I'm half Spanish and I have a very big spiritual connection with Asia. But I have never felt African.

I am very intrigued about how 1.54 art fair made me really think about my African part. It is really interesting because suddenly I realised that I belong to that big and beautiful continent, Africa. I am very excited about that new me and I hope that my future works will consider that new part of me.

GS



Histoires de Tripes 006, 2018
Silk embroideries on plastic and wood panel, cm 182 x 152 x 32



Histoires de Tripes 031, 2018
Silk embroideries on plastic and wood panel, cm 152 x 120 x 25



Histoires de Tripes 038, 2018
Silk embroideries on plastic and wood panel, cm 150 x 120 x 25

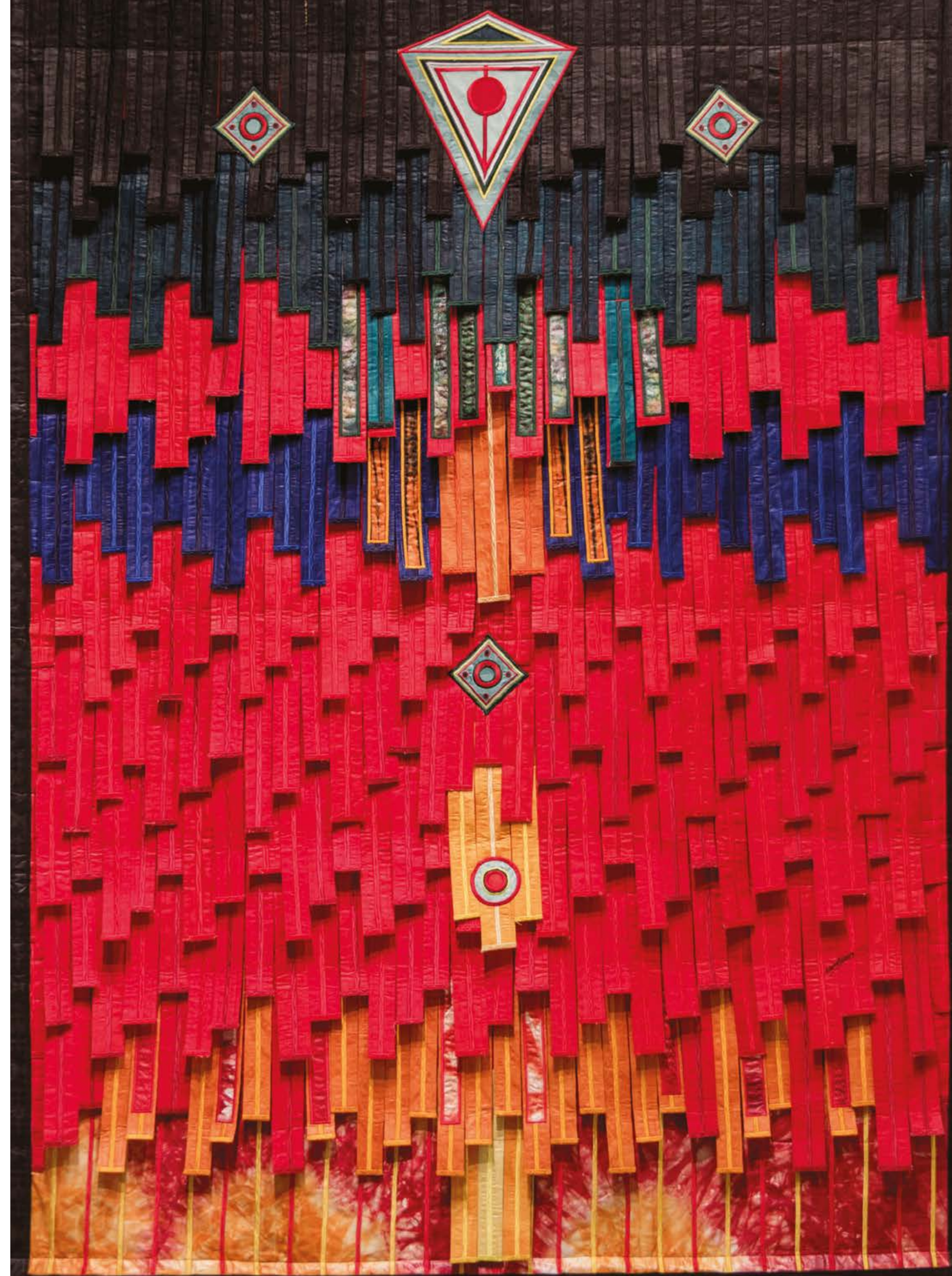


Abdoulaye Konaté

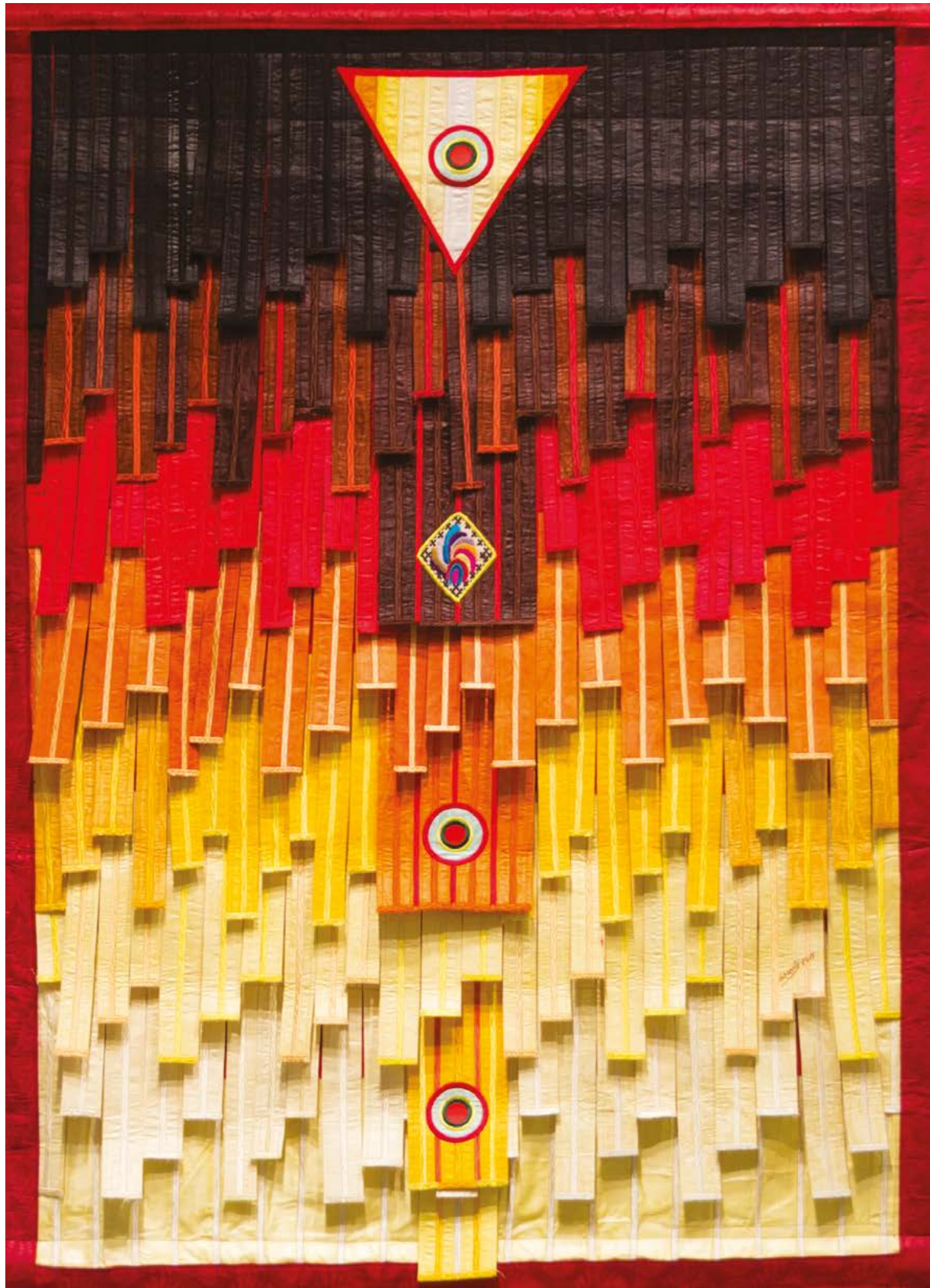
1953 Diré (Mali)

A symphony of colours, a wide deep research through symbol and essence, this is the path Abdoulaye Konaté is crossing in his latest works. It's impossible to look at his artworks remaining emotionless. Konaté's joyful compositions bring us in a universe filled with symbols, in an atmosphere charged of significances. Even if the political issue is cast aside, his language is unchanged, always strong, substantial, stripped of every unfoundamental decoration, forged to speak of Human and Nature through a simple medium, such as the colour. The language of colours is made of extrinsic impressions but also internal affections. Following the Islamic culture there's this liminal faculty, proper of the soul, that intermediates the perceptions between the external and the unintelligible world. The colours are the words of living nature that allow communications but also interpretations. Three colours first: white, black and red. Magnetar poles connecting the inner substance of every ancient symbolism about colours. In Africa the colour is a religious symbol, full of significances and power. The antithesis of black and white, darkness and light, the absence and the knowledge, the earth and the sky is always balanced with the brightful red, the blood flowing in every human being. «Different dying as medium for knowing the other and for acting on him. The colours have the role of enhance the energy or power of either textile and individual». In Africa white is the colour of the dead, but his function is to "defy" death, a good omen. Black is the chaos, is the origin, but being origin means being cradle of generation, cradle of possibilities, nest of fertility. Red is power, is blood and its overflowing life. It is the symbolic pulse of every existence, memory of tribal sacrifices and prophecies. Some hints on Abdoulaye Konaté's chromatic world can be experienced following the path of two different African countries towards independence. These steps unveil colour- red consistency and substance through National flags. Liberty and union have been symbolized for the first time in Ghana national flag in 1958 with a black star laying on three "panafrican colours": red, yellow, green (same colours as the Malian flag and other National flags in Africa). Colors that are so important in Abdoulaye Konaté creations. Black as liberty. Red as required sacrifice to independence. Yellow as sun and prosperity. Green as nature and hope. Following this symbolic path of colours on African flags, in 1994 in South Africa, the current flag was chosen to represent the country's new democracy after the end of Apartheid. This flag adds blue and white to the other four colours. Blue as sea and rivers. Blue as water, medium for life and white for peace and justice. Deepening our research through Konaté colours, yellow recalls also the golden desert, the Sahel, a strip of land running across Africa that marks every man living there. Rather than evading from the African colourism, Abdoulaye Konaté blissfully embraces this world pigmentation, unveiling for us a wide Baudelairian universe. The syncretism of symbols, the disclosed synesthesia, the unwavering chromatic seduction, all competing in a playful experience for the spectator, bringing him in a textile world full of allegories related by materials, density of colours, rhythm and vital impulses. Color is only one of the infinite enchanted symbols in Abdoulaye Konaté's universe.

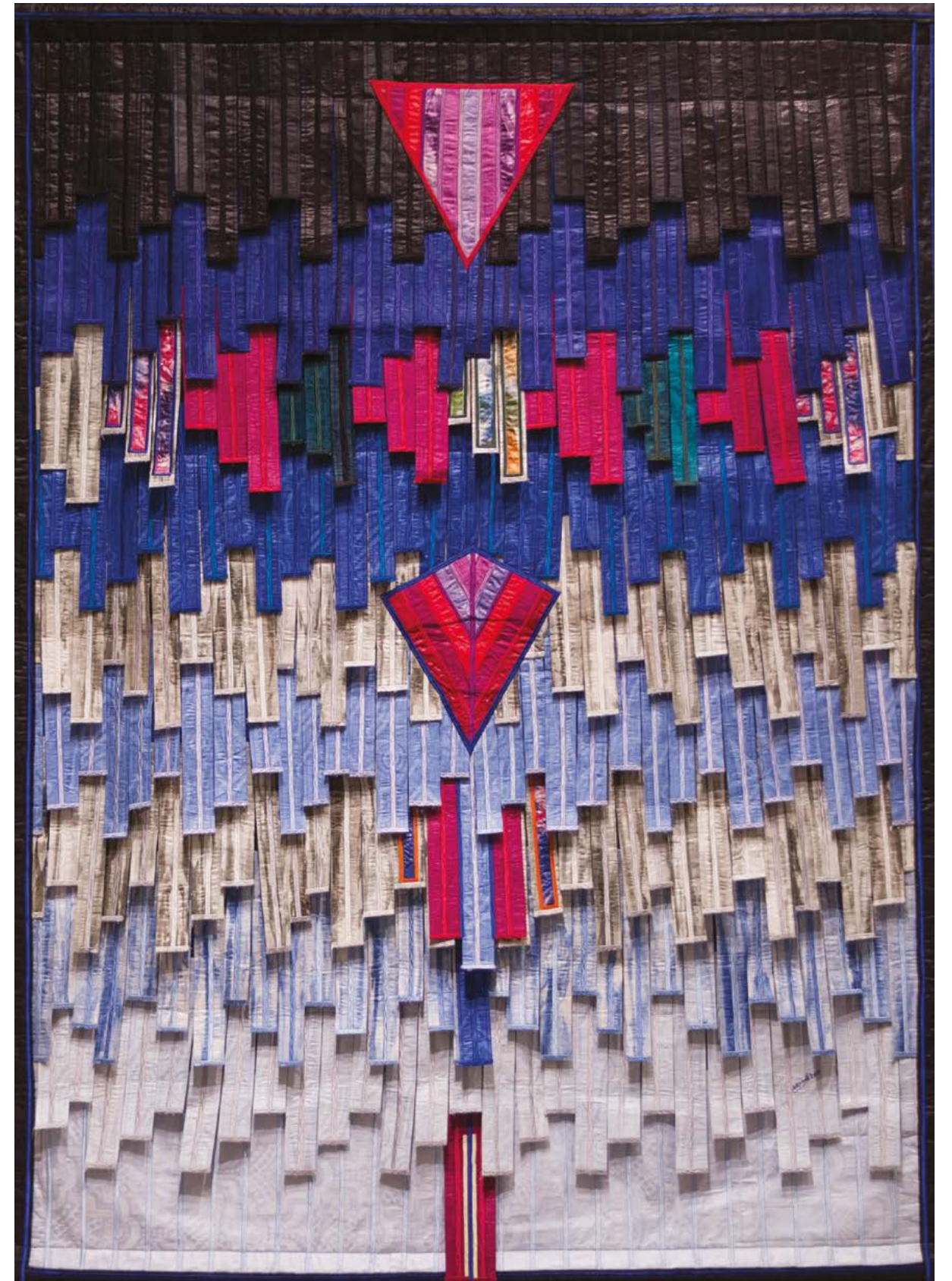
Composition en rouge touareg serie n.3, 2019
Textile, cm 209 x 149







Composition au triangle jaune, 2019
Textile, cm 162 x 115



Composition au triangle violet, 2019
Textile, cm 209 x 149



Amina Zoubir

1983, Algiers (Algeria)

The concepts developed through Zoubir's artworks request the notions, the positionings and the tensions of language of the human being/animal/object bodies and its articulation in urban/rural/ fictional spaces. Her installations, drawings, videos, sculptures, photographs, land art are textual and contextual interventions on materials: wax, wood, metals and wall, reveal and deconstruct a behavioral allusion of the unconscious and the imagination of individuals, evolving in a pre-determined space according to the sociocultural, ethnopsychical and political contexts. The intention of the created images tries to embellish this moment of distance of the ordinary. A moved and poetic look on the body, articulated by spaces favoring the positioning of who look is looked.

The wax sculptures refer to the thoughts evolving in a given space according to socio-cultural, ethno-psychic and political contexts. The esthetic developed in Zoubir's research and artistic practice examine social and historical thoughts through the Maghrebi poetics and mythology in North Africa. The sentences engraved by Zoubir on wax material argue the struggle of individuals to improve their human conditions, Zoubir enlightens different mental territories by working to mark a translucent wax material which leave the light cross the poetics of the catchwords like "Give us back our sun, humanity, dignity", " Like anybody I would like to live" which refers to the complexity with which any individual grounds its physical and mental identity and the question about how humanity is constructed, those sentences are bridges that connect the artist's research and artworks esthetics. Zoubir's request the positioning and the tensions of the claim slogans as textual and contextual interventions on wax materials, which reveal and deconstruct the imbalance of thoughts by thwarting the established order and by lifting the dissimulation of the imagination. "It is essential to know from where you are speaking in order to imagine where you want to go and to give yourself the means to exist" arguing about the enlightenment of individuals in their society and positions in a global changing world.

AZ





Like anybody I would like to live, 2019
wax sculpture, cm 49 x 29 x 5



Peau masques blanche noirs, 2019
wax sculpture, cm 49 x 29 x 5



PEAUNASOIR
BLANCHENOIR



Ifeoma U. Anyaeji

1981, Benin City (Nigeria)

Ifeoma U. Anyaeji is a Nigerian neo-traditional artist born in Benin City. Growing up in a society fueled by the dualities of excesses and repression, where art was yet to be accepted as a "decent" profession, Ifeoma decided to take-up art as a full-time career exploring her boundaries, as a female artist beyond the conventions of her initial academic training in painting. She later went on to pursue her earlier interest in sculpture and engaging further her passion for non-conventional art making and repurposing discarded objects, an interest stimulated by the constant environmental problems she encountered around her community particularly from non-biodegradable plastic bags and bottles which were in abundance. While experimenting with these environmental pollutants, engaging possible processes of object remaking and reuse especially with non-conventional art making techniques and traditional craft processes, Anyaeji developed a style of art she calls "Plasto-Art". This is an eco-aesthetic process of remaking, where she transforms her primary medium - used non-biodegradable plastic bags and bottles - by applying her crafting skills in a receding traditional Nigerian hair plaiting technique called Threading, combined with traditional basketry and fabric weaving techniques. Using this technique, with an experimental approach to object-making that most often excludes anticipated conventions, Ifeoma creates very conceptually complex and organic sculptures and installations, with intricate textures and colours, that reference architectural forms, domestic spaces and furnishings, reiterations of cultural experiences, and discourses about the human body. And by spontaneously engaging the "old", she questions the implications of modernity's: consumptive systems of mass accumulation and waste generation, definitions of cultural assimilation and attitude to value, the expiration-date syndrome, and colonial orientations on beauty, authenticity, and newness.

By imbuing mundane materials, marks and processes with surprising significance and intricate design, her work is transformed into extraordinary visual poetry with textures of vibrations and pulsations that allow the viewer a freedom of imagination, interpretation and emotional response. Her use of obsessive repetition shows affinities with the concerns of African traditional textile weaving and hair braiding techniques, and seeks to resurrect gender-categorized craft and decorative art as viable means of artistic expression, as well as political and subversive potential. She inventively combines her materials to form bold compositions that demonstrate persistent experimentation and mastery of technique that go beyond accepted boundaries of the medium, while weaving together personal and collective experiences that celebrates openness to the world and to diversity. Allusions and metaphors abound as she weaves together personal and collective memories with reflections on universal experiences that celebrates openness to the world and to diversity.



Bonendale nke abo 2015 (installation view)
BALTIC Centre for Contemporary Art, Gateshead.
Photo: Colin Davison. © 2019 BALTIC
Private collection



Growing up as an artist, I have always been intrigued by the intricacies of traditional craft processes and the use of non-conventional materials as art mediums. I also envisioned creating forms that communicate with and integrate elements from my environment, using the language of lines to replicate and transcribe societal and political occurrences and my experiences of nature. These visions and interests still abound, continuously shaping my existence and creative attitude to life. Now identifying as a Neo-traditional artist, my creative practice is about the transitions of African culture, within a globalized society, particularly Nigerian traditional aesthetics and cultural environmental ideologies. Such as material and non-material object reuse and repurposing – an ideology that focuses on formulating “new values” and extending the significance for objects assumed to have lost their “newness”.

As a visual artist my primary media are discarded non-biodegradable plastic / polyethylene bags and bottles which are two main global environmental pollutants, especially in my home country Nigeria. Using a concept I developed, called Plasto-art 1 (coined from the words plastic and art), I repurpose these bags and bottles with a receding traditional Nigerian hair-plaiting technique, called Threading 2 (also known as Ikpa Owu – in Igbo language). I visually express the narrative of this domestic object’s possible transition from discarded to the aesthetic or object’s physical state. The aesthetic metamorphoses of these discarded plastic bags, first crafted into Plasto-yarns, are usually in form of very instinctive, conceptual, and sometimes complex yet organic sculptures, characterized by lines, circles and loops, with installations that reference domestic spaces, furniture, architectural forms, reiterations of my cultural experiences, and discourses about the human body. Thematically, there is interplay of symbolic ideas drawn from traditional folklore, fashion, music and poetry. Through these sculptures and installations I examine modern and contemporary portrayal of value and value systems most times formed by elements that uphold social abnormalities such as compulsive material excessiveness. Furthermore, I constantly reflect on the implications of our modernity’s: consumptive systems of mass accumulation, waste generation or social attitude to value and the expiration-date syndrome, cultural assimilation and colonial orientations on beauty, authenticity and newness. In addition to metaphorically and spontaneously engaging these “old” plastic objects, I try to emphasize the potency of traditional crafting methodologies, highlighting the mark of the hand through supposedly menial obsolete techniques such as Threading and loom weaving. This is evident in my repetitive physical manipulation of the ubiquitous materials.

My works are sculpted to encourage multiple interpretations from the viewer, with the aim to convey the importance of value preservation while, hopefully, stimulating a positive catalytic collective response towards eco-cultural issues. Furthermore, it joins other similar aesthetic practices interested in probing the psychological and material appreciation of African (and minority) cultures in post-colonial contemporary societies. Noting reductive effects of the very politicized historical study and archiving of the continent including today’s compulsory ethnic assimilations, disguised as globalization, on the composition of our varied identities, whether gender or racial oriented.

IUA

Ezuhu ezu In(complete) 2017-19 (exhibition detail)
BALTIC Centre for Contemporary Art, Gateshead.
Photo: Colin Davison. © 2019 BALTIC



Queen Eliza 2015 (installation view)
BALTIC Centre for Contemporary Art, Gateshead.
Photo: Colin Davison. © 2019 BALTIC



Swirl Bin 2010-16 (installation view)
BALTIC Centre for Contemporary Art, Gateshead.
Photo: Colin Davison. © 2019 BALTIC



Ifeoma U. Anyaeji
Ezuhu ezu - In(complete)

Ifeoma U. Anyaeji explores the idea of value and addresses conceptual issues such as mass consumption and waste through her sculptures, resin and encaustics. Made from discarded bottles, non biodegradable plastic bags and found objects, the sculptures are formed using a traditional Igbo weaving technique. This is Anyaeji's first solo exhibition in the UK. It includes a selection of recent works, some of which have been adapted for presentation at BALTIC.

Ifeoma U. Anyaeji, Ezuhu ezu In(complete) 2017-19 (exhibition view)
BALTIC Centre for Contemporary Art, Gateshead. Photo: Colin Davison. © 2019 BALTIC

Marie-Claire Messouma Manlanbien

1990, Paris (France)

Marie-Claire graduated with a DNSEP and DNAP from the ENSAPC Art School National Superior of Paris. She left Ivory Coast because of the war in 2004 and currently she lives and works in Paris.

Marie-Claire is a Storyteller of poetry and she creates new shapes inspired by different elements of Traditional Matrilineal of Akan Institutions of Ivory Coast and Ghana. These elements are used to weigh the value of things.

The artist creates poetic narrations, ephemeral in perpetual renewal, her sculptures are «Witnesses» and «traces» of a true story or just a made up story.

In making sculptural shapes based on procedures of Creolization and playing with differentiated 'zones', in order to derive her novel material from them, she creates totems.

The modulations of the installations are in movement in each exhibition, such as a game of «cards with naked bodies, stripped of rules».

Marie-Claire is interested in the complex relations between the modern life, the popular culture and the different traditional and specific practices of the different countries.

The Installation #No name, 2016 is between female form the artist research takes its inspiration from violence against women.

Disposed on the wall like a hunting trophy, this piece took inspiration from the gang rape occurred in New Delhi in 2012. The public actively participates to this installation because, turning around the work, reading the various lines of poems, scattered in different places: left or right, horizontal, vertical, in corners or in the surface but visible to everybody.

A number of recent events made her react and these events bring her to deepen the reflexion on the fate of women and the femininity in various shapes and forms where the ornament, the word, the storytelling, the poetry, and the traces of discomfort interact each other to better explain the feeling of oppression caused by current events.

Messouma' sculptural language signifies a shrine; she honours the mundane subjugated female victims of misogynist violence (ex. excision). Her 'poems' are traces of true stories rather than pure imaginary worlds. Marie-Claire works on the idea of creating slices of life which have the female world as their main subject.

Each artwork is thought to create an active role in the viewer who is lead to reflect on the real and deeper importance of things, "my research consists to experiment, to research and to visually recreate female world counterpoising it to male word".



#No Name, 2016
sculpture, volume rafia, resin, copper, rope, rafia and razor blades
Variable dimensions



#No Name, 2016 - details
sculpture, volume rafia, resin, copper, rope, rafia and razor blades
Variable dimensions



#MAP #17 with Drawing #6 & #MAP #16 with Drawing #5, 2019
Jute fiber, plaster, scraper, copper, aluminium, hair, raphia fiber, wood
Variable dimensions





#MAP #14 with Drawing #3 & #MAP #15 with Drawing #4, 2019
Jute fiber, plaster, scraper, copper, aluminium, hair, raphia fiber, wood, variable dimensions



#MAP #13 with Drawing #2, 2019
Jute fiber, plaster, scraper, copper, aluminium, hair, raphia fiber, wood, variable dimensions

Januario Jano

1979, Luanda (Angola)

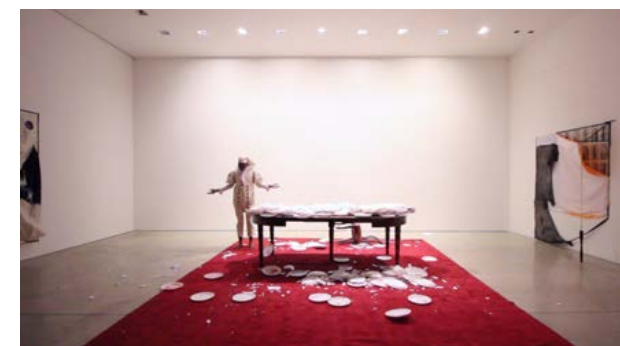
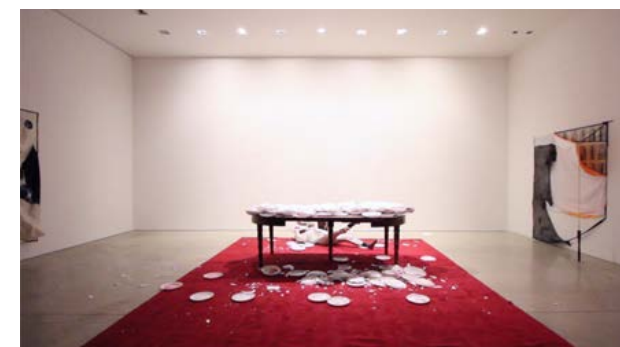
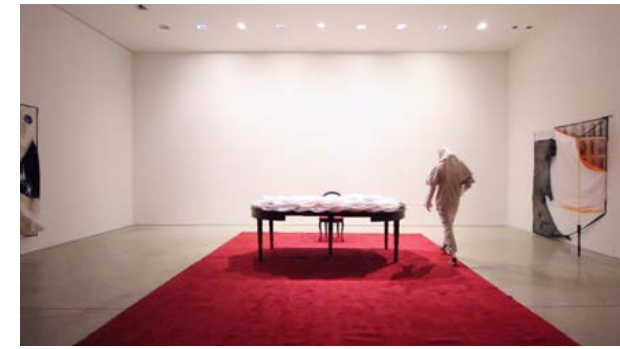
Januario Jano is a multidisciplinary artist, who has completed his undergraduate degree at the London Metropolitan University in 2005 and he is attending a MFA in Fine Arts at the Goldsmith University, in London.

His multidisciplinary research comprises painting, textile, performance, sound installation, video and photography, allowing him to develop relevant bodies of works and work rituals

Januario Jano explores the opposing notions of modern pop culture and traditional practices through performance, photography, video, textile and installations. The chosen media are part of a more articulate vocabulary used by the artist to create his grammar: material defines since the beginning the outcome of the work either on an aesthetic point either on the narrative. The body plays a pivotal role as the main motif and leads the way to link between the present and past to build up the historical narrative.

Living and work between Luanda, London and Lisbon - three totally different cities, representing at a glance the past, the present and the future - has a direct effect because each place puts selected seeds: Luanda is the mother country and is functional to get what he needs to develop the narratives and to explore the physical, emotional and rational connection to it; London and Lisbon give him the speed to get things done and feeds him with different ideas and inspirations. 2019 Januario Jano continuing strongly developing his practice and with a new body of work, he has marked presence in this year's edition 1:54 Contemporary African Art Fair in Marrakech, after his successful debut at the London edition and also at Artissima Art Fair in Turin last year. His debut presence at Miart Art Fair in Milan following by his solo exhibition with the gallery in Switzerland titled Broken Bodies part of his new body of work, Januario Jano also will be present at ARCO Lisbon and also has been included on a group exhibition where he is going to present his most recent performance "Homo Supper".

He is also one of the Angolan's artists included in one of the most important books (Atlantica: Contemporary Art from Angola and its Diaspora) produced by Hangar Books with Essays and texts by art critic, curators, art historians such as Paul Goodwin, Paula Nascimento, Ana Balona de Oliveira, Gabi Ngcobo, Nancy Dantas, Nadine Siegert and many others.



Live Performance

Title: "Homo Supper"

Duration: 30 minutes max. - (Part 1&2)

Artist: Januario Jano

The "Homo Supper" has been drawing from the "The Last Supper" according to the Biblical accounts; it refers to the last meal that Jesus shared with his Apostles in Jerusalem before his crucifixion. It provides the basis to reflect on how human activity is impacting the planet's ecosystem.

The Anthropocene is seemed to be more than just a theoretical concept relating to ecological issues. It is the result of human's consumerism habits, creates an imbalance to co-exist with other living entities leading to reflect on the notion of the post-human concept.

The performance will trigger a reflective experience and dialogue with the viewers who may share the same concerns about globalized issues of our time.

Homo Supper, 2019

Live Performance by Januario Jano at Primo Marella Gallery, Milan



Homo Supper, 2019
Live Performance by Januario Jano at Primo Marella Gallery, Milan





Untitled, 2019
 Fabric, Rope, Bed wooden leg, Steel grill, Bedding, Gelly Transfer onto canvas, Dye, Stitch, Sewing, cm 224 × 180 × 50



Broken bed nr. 2, 2019
 Fabric, Rope, Bed wooden leg, Steel grill, Bedding, Gelly Transfer onto canvas, Dye, Stitch, Sewing, cm 230 × 60 × 95



Untitled, 2019
Fabric, Rope, Bed wooden leg, Steel grill, Bedding,
Gelly Transfer onto canvas, Dye, Stitch, Sewing, Fabric ball, cm 230 x 270



Ilundu: Anthology - detail
Ink-jet on 100% cotton fine art paper rag, cm 46 x 34 x 3 each
Ed. 1/4

Ilundu: Initiation
Ink-jet on 100% cotton fine art paper rag, cm 52 x 64 x 3 each
Ed. 1/4





Untitled (Alda & Joaquina), 2019
Fabric, Quilted, Transfer, Stitch, Sewing, cm 174 x 85



Untitled (Bessa Ngana), 2019
Fabric, Quilted, Transfer, Stitch, Sewing, cm 168 x 85



Troy Makaza

1994, Harare (Zimbabwe)

Troy Makaza's surreal works, woven from painted silicone strings, inhabit the space on both side of painting and sculpture, creating a threadlike spider web. His broader examination of the fluid and in-flux relationships between the sexes in contemporary Zimbabwe bound together powerful metaphors for social and intimate spaces, where traditional values and liberal attitudes are no longer assured.

The medium is very intimately connected to my work on a number of levels. First of all, it combines a traditional art medium with a novel one. This is something that I am really conscious of doing as a contemporary Zimbabwean artist – bridging tradition with contemporary practice. Secondly, this medium allows me to move between sculpture and painting and to disrupt categories set up by people who are not us, so in a way it is me asserting my right as an artist to determine how I am seen and not allow myself or my content to be categorised. My subject matter is equally fluid moving between abstraction and figuration because neither category is in fact pure and the formality of these definitions don't make sense to me.

At barely 24 years old Makaza has been active internationally for a number of years. Having been mentored by senior artists such as Wycliffe Mundopa, Moffat Takadiwa and Gresham Tapiwa Nyaude, as well as First Floor Gallery Harare, since leaving art school, Makaza, is perhaps the purest case study of an emerging contemporary artist from Africa whose practice has never had to conform to any external ideology or imported idea of Africa in any way to succeed. While he trained like most of his peers at the National Gallery Visual Art studio in found object sculpture and rudiments of painting, he opted to invent his own medium, which spoke more closely to his culture as a young Hararean in the 21st century, as much in tune with international hip hop hits as he is with traditional Zimbabwean lore. Through experimentation, Makaza came up with silicone infused with ink and paint, which he is able to mould, paint, weave and sculpt.

In his recent works, Troy has reflected on the cataclysmic events of November 2017, which saw the end of the 37-year rule of Robert Mugabe and the interplay between the military and people's peaceful protest in bringing about the change. While abstract, his works pick up on and merge the colours of military fatigues and those of every day clothing as ruminations on what it meant and what it will mean for Zimbabwe going forward.

A conversation on colour, line and form with
Io Makandal & Troy Makaza, Layla Leiman, 2016

Visceral, Part 2, 2019
Silicone infused with paint, cm 246 x 195





Camo (Division of labour) Part 6, 2018
Silicone infused with paint, cm 260 x 195
Private Collection



Once we were eagles, 2019
Silicone infused with paint, cm 161 x 105



Opaque Mirro, Part 6, 2019
Silicone infused with paint, cm 150 x 106

Cristiano Mangovo

1982, Cabinda (Angola)

Cristiano Mangovo Brás was born in 1982 in Cabinda - Angola. He received his undergraduate degree in painting at the Faculty of Fine Arts in Kinshasa. After a training of few months in the studio of the artist Narciso Nsimambote, he worked with master António Ana Etona and Lázaro Patrício Mawete, and then participated in several Workshops on urban scenery and performance.

His work is multifaceted, ranging from portraiture to impressionism and surrealism, through installation, in which he experiments with new techniques and different materials. In any of these currents or trends, it already has its own distinctive trait that distinguishes its style in the context of contemporary Angolan painting.

In parallel, Cristiano Mangovo embraces contemporary sculpture for the passion and desire to give a second life to products that would be discarded for garbage, in order to contribute to environmental preservation. He also complements his artistic creation with the performance aspect, through which he incarnates different characters and interacts with his exposed works, in a paternal creative-creation relationship, as if thus giving them the opportunity to gain a momentary life and leave the canvas to express themselves for brief moments through his body.

In his promising career, his individual exhibition in 2013 at the Art and Culture Foundation in Luanda, which was the invitation of BAI Bank, to exhibit at BAI Arte that same year. In 2014, he won the MIRELLA ANTOGNOLI ARGELÁ award from the Italian Embassy and the ENSA ARTE Alliance Française prize. He has several collective and individual exhibitions at national and international level (Portugal, France, Italy, South Africa, R.D.Congo, United States of America).

In 2015, Cristiano Mangovo exhibits his sculptures at the Angola Pavilion of Expo Milan, during the months of July and August, within the "Seeds of Memory" exhibition. During this period, he went to Paris, where he worked at the Cité Internationale des Arts, within the framework of the artistic residency that was the ENSA ART Award - Alliance Française 2014. The Cité Internationale des Arts gave him the inspiration for the "Guiadores" Collection, which was exhibited at the Dr. Agostinho Neto Memorial in Luanda from October 8 to 25. He obtained the support of PRO-HELVETIA, SUISSE ARTS COUNCIL, the Swiss Foundation for Culture to perform an installation and performance in Cape Town, South Africa between March and April 2016. Was supported by the Calouste Gulbenkian Foundation for an artistic residency at the Hangar, Artistic Research Center in Lisbon under the Luanda project in 2017.

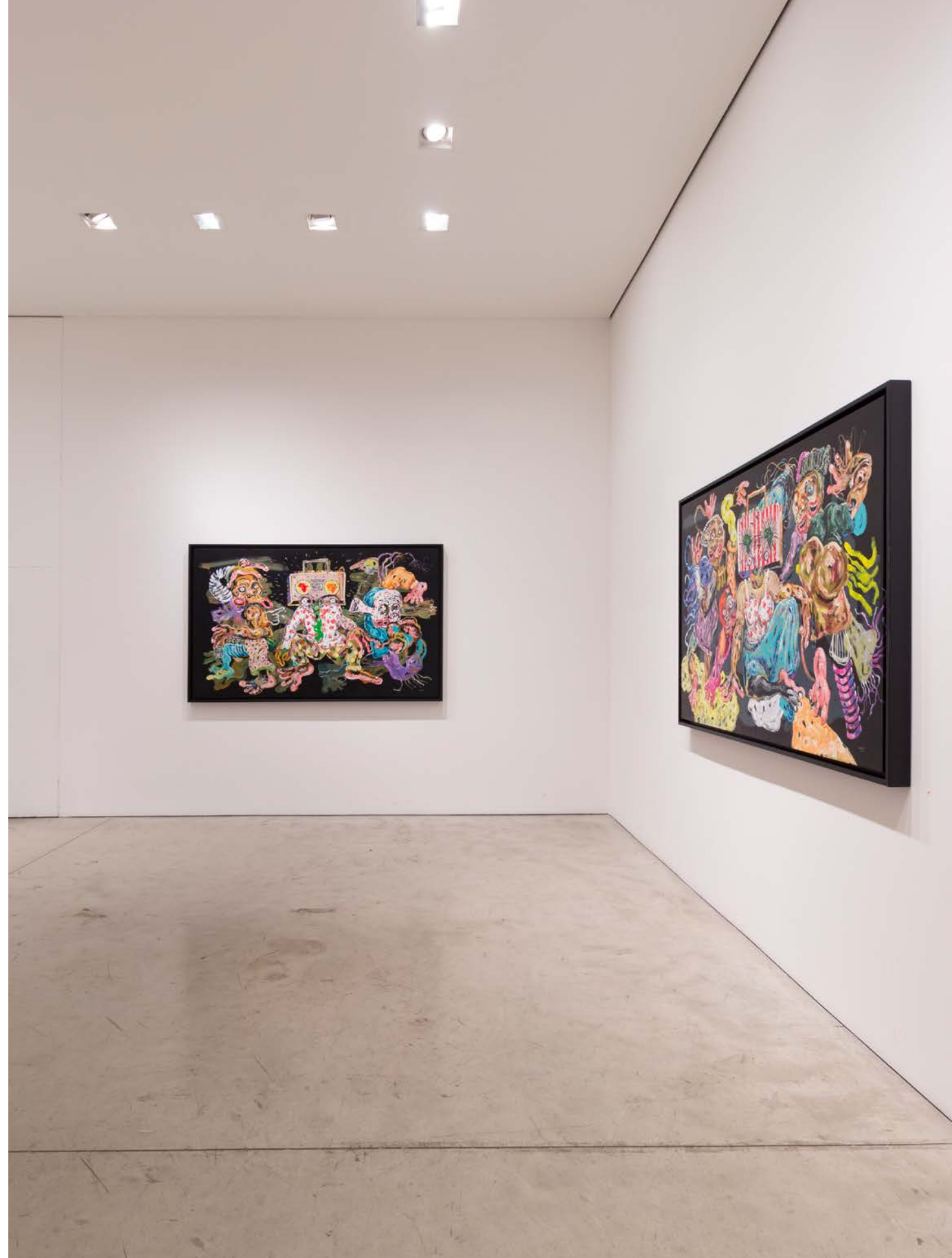
His work is naturally inspired by daily urban life and the need to protect the weakest from the strongest. His paintings are wild with deformed characters and multifaceted faces that have lost their real way of life in search of new completeness. The attraction of his paintings is in "extreme polarities," in colors and shapes that are showing the needs of every human being. but your work is also giving some hope that you can find back in the shadows of the personalities.



Avaliação, 2019
Acrylic on canvas, cm 180 x 150
Private Collection



Pharaoh, 2019
Acrylic on canvas, cm 100 x 100





Rádio África 1, 2019
Acrylic on canvas, cm 135 x 200
Private Collection



Rádio África 2, 2019
Acrylic on canvas, cm 135 x 200
Private Collection

Amani Bodo

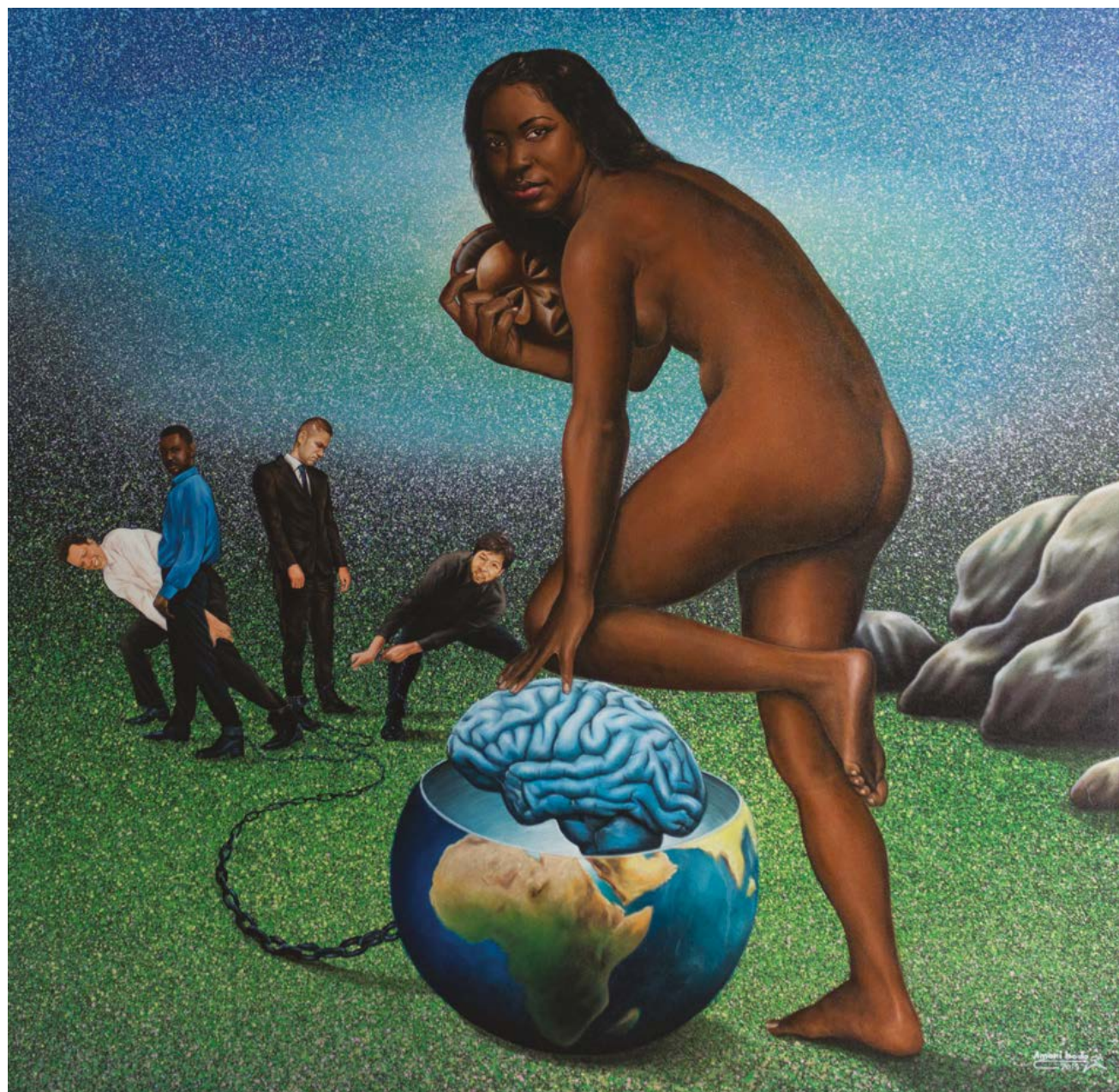
1988, Kinshasa (Congo)

Amani Bodo is the youngest son of the late-lamented Pierre Bodo (1953-2015). The young Amani had a great gift for drawing and found his vocation at a very young age. At school, he preferred drawing to coming top of the class. His father quickly grasped the situation and did not insist on Amani concentrating on schoolwork. Instead, he welcomed Amani into his studio. And this is how Amani started painting at the age of 10. He sold his first canvas at the age of 16 and began to make a living as an artist at 20. By the age of 21, his works were part of the Pigozzi Collection. Having tried his hand at the popular style, Amani found his way with a figurative and symbolic style with a surrealist feel, drawing inspiration from the family's artistic world. Bodo depicts his ideas, visions and sometimes even his dreams on canvas. He demonstrates an impressive technique. The backgrounds of Amani Bodo's canvases are his artistic hallmark and are easy to spot. The artist calls them *mwangisa*, referring to the rash of flecked colours, a cosmic nebula which immediately grabs the attention and contributes to the dazzling yet mysterious feel of his works.

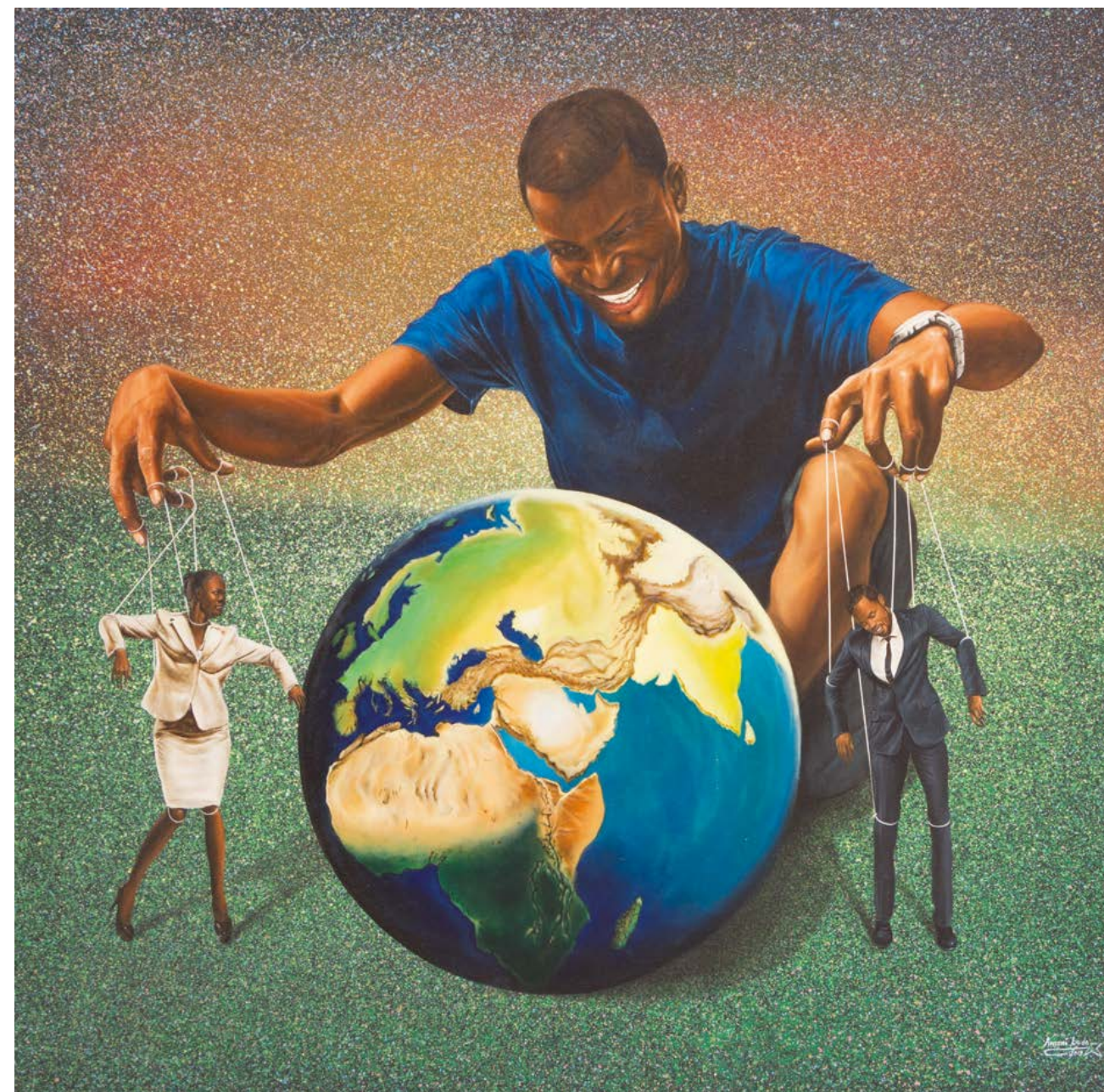
Amani recently returned to the world of the Congolese *sapeurs*; a world he had always liked and in which he had excelled, but not wishing to encroach upon his father's field, he had always kept away. In 2016, his *Tambola Malembe* exhibition at the Texaf-Bilembo cultural centre in Kinshasa proved to be a resounding success. He notably unveiled the *Tous sapeurs* series. Amani has not failed to pay an emphatic artistic tribute to his father, particularly with *Bodo Dans Ses Oeuvres*, in which the beguiling creator of the bird-men takes pride of place among his appreciative creatures. By all accounts, his father did not get it wrong. His youngest son was born to be an artist.



Monde en Barbecue, (Réchauffement climatique causé par la destruction des arbres), 2018
Acrylic on canvas, cm 110 x 90
Private Collection



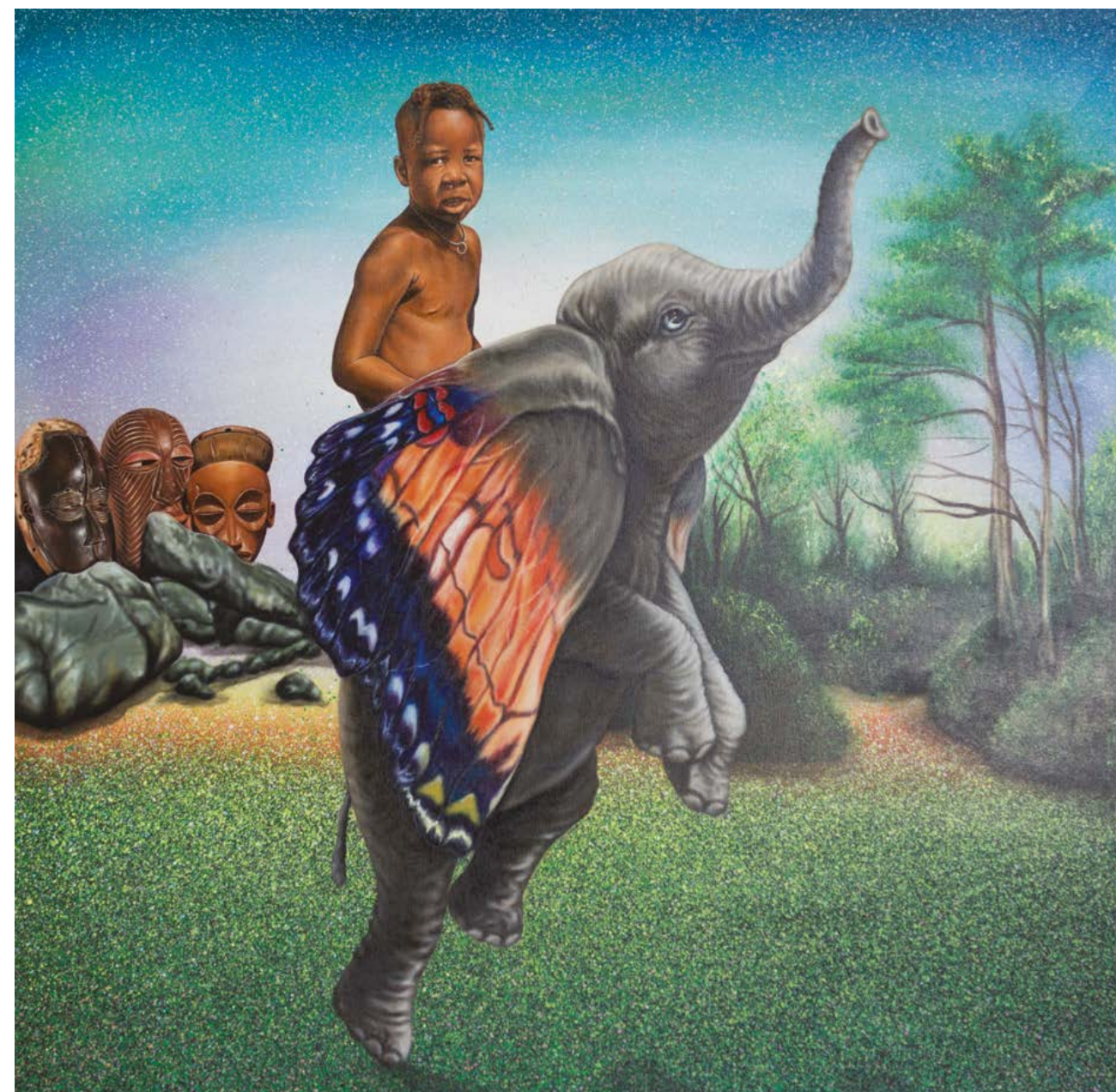
Le cerveau mondial, 2019
Acrylic on canvas, cm 130 x 125
Private Collection



Le Manipulateur, 2019
Acrylic on canvas, cm 130 x 125
Private Collection



La piège, 2019
Acrylic on canvas, cm 130 x 125



Bébé Africa prends son envol
Acrylic on canvas, cm 130 x 125

Cameron Platter

1978, Johannesburg (South Africa)

South African artist Cameron Platter makes stories, pictures, and objects that are documents of contemporary morality. He uses themes appropriated from the universal concerns of sex, love, violence, beauty, advertising, food, battle scenes, pornography, writing, politics, religion, dancing, lust, greed, things falling apart, and spaceships.

Cameron Platter's work, which stretches from drawings to video to sculpture, can sometimes be hard to pin down. The best word I could get to describe it is apocalypsonaïve. It is a portmanteau made up of three separate words, but in Platter's world of Sportswater-and-Penis Combos and killer transvestite scorpion zebras from outer space it seems to fit right in.

Apocalypse, the first element, is because of the dark sci-fi undertones and storylines and the post-human characters. It is a world where LOLcats come back to haunt us. It is for the fear of KFC and WMDs. Apocalypse allows for an area of rich fantasy and, like all good apocalypse narratives, a healthy dose of social commentary.

Naïve, the second element, is for the childlike drawing, the cut-and-paste animation and the gratuitous use of paperback verbal cliché. It lends an innocence all the worse for the violent content. It's like watching kids playing with guns, sweetly involved and terrifyingly earnest. Linda Stupart once described it as the "embittered and delinquent love child of Quentin Tarantino and Dr Seuss", which is as appropriate as funny.

In the middle of my word is calypso, the third element, for the syncopated rhythm of the islands. It is the Durban sun, the bright colours and the taste of the subtropics. It's the creole mix of a crocodile and a detective. It's the secret hideouts of Scaramanga and Dr No. It's the gaze of the colonialist. And it is the dirty parties when the sun goes down, the strippers and sex tourists, the drugs and speedboats. It's the sound of a zip on red latex boots.



Ekurhuleni, 2019
Pencil on paper, cm 160 x 110





Buffalo City, 2019
Pencil on paper, cm 160 x 110



Mangaung, 2019
Pencil on paper, cm 160 x 110

Joël Andrianomearisoa

1977, Antananarivo (Madagascar)

Andrianomearisoa is always on the edges. He does not approach his work in a direct way, but places it at the edges of the desires of whomever discovers it. His work comes down to a question of posture. In every piece he aims to find various shades of colors as well as various attitudes of them. Each color and its attitude do not exclude the rest, if every color can embody a wave of emotions, it also gives the artist freedom to deconstruct the structure of the work. Black, milestone in the work of the artist, is the link of this accumulation of variety and overlapping. Black is handled by the artist as a color of infinite possibilities and shades. This color is designed, tested, constantly challenged, reinterpreted and renewed, to become one and, at the same time, a thousand different colors.

He listens to the pulses of life with more generosity than they are given, and finds a way to be present in the world *dans le nu de la vie*, in the nude of life. Coming across his artworks always give a deep touching feeling and a strong intensity. Much of his work is sparse, monochromatic, with splashes of colour as outliers. Thematically he often centres on the concept of sentimentality, which, he said, "means everything and it means nothing".

Urban space is a primary interest as well. The noises, smells, images, lights and incessant movement that generate city life compose his universe without imprisoning him in a specific geographical space. His images take viewers to places even the artist does not expect to be. « I need to be surprised by images. The situation has to be completely staggered. I do not consider myself as a photographer ; I am someone who makes images, » he says. Andrianomearisoa's work is potent because it points to many things, but it is also blank space. "People say my work is very dry," he said, "it's dry because when you enter the space it's black and it's white and the light and everything, but actually you are a part of the work, especially your feelings are a part of the work which is very important for me."

To compose a work, the artist needs a basic frame. Then the experiments begin, the manipulations that outline the project. « The work arises from various manipulations that lead me to the final result. When I set up an installation, I do not imagine its finality. I know the elements that compose it, but in the instant I set them up I discover something else. And that is when the work makes sense, » Andrianomearisoa says. His poetic virtuosity lies in his capacity to seize this moment of signification, when nobody can tell beginning from end. The materials he chooses, so the psychological approach with art and then artwork, has a strong meaning too. Andrianomearisoa said, "I'm not only talking about art, I think taste can be very important for memory, a fragrance can be very important, an object can be very important, people can be very important." As a consequence, his works are monochrome installations created with soft, brittle and often ephemeral materials such as paper and fabric.



Labyrinth of passion, 2018
Textile, cm 130 x 90



MADAGASCAR
PAILLON

PADIGLIONE
MADAGASCAR

I HAVE
FORGOTTEN
THE NIGHT
JOEL ANDRIANOMEARISOA



Blue take me to the end of all loves, 2019
Textile, cm 130 x 90



Blue take me to the end of all loves (11), 2019
Textile, cm 120 x 70





Geometry, 2018
Textile, cm 100 x 100



Geometry, 2018
Textile, cm 100 x 100

BIOGRAPHIES

GHIZLANE SAHLI (Morocco, 1973)

Selected Exhibitions

- 2019 Paper Positions, Sakhile and me, Frankfurt
Summer Group Show, David Bloch Gallery, Marrakech
Histoires de Tripes-Last chapter, Sakhile and me, Frankfurt
Histoires de Tripes- chapter III, Primae Noctis Gallery, Lugano
Histoires de Tripes-Chapter II, Sulger Buel Gallery, London
- 2018 Tripe Stories, David Bloch Gallery, Marrakech, Morocco
L'Or, MUCEM, Marseille, France
- 2017 Genesis, institut francais, Rabat, Morocco
- 2016 Incubation, Riad Denise Masson, IFM, Marrakech Biennale, Morocco
Arkane, Anciens abattoirs de Casablanca, Morocco
The Cave, Kech'collective, Marrakech Biennale, Morocco
- 2015 Women and Religions, l'Uzine, Casablanca, Morocco
Lights, Tazi Foundation, Casablanca, Morocco

ABDOULAYE KONATE' (Mali, 1953)

Selected Exhibitions

- 2019 Hier est la mémoire d'aujourd'hui at L'Espace Commines, Paris, FR (forthcoming)
Boundless Encounters: The 3rd Hangzhou Triennial of Fiber Art, Hangzhou, CN (forthcoming)
On the Spiritual Matter of Art, MAXXI Museo nazionale delle arti del XXI secolo, Rome, IT (forthcoming)
KUBATANA: An Exhibition with Contemporary African artists, Vestfossen Kunstlaboratorium, Oslo, NO
Lend Me Your Dream / Prête-moi Ton Rêve, Le Studio des Arts Vivants, L'Artorium, Casablanca, MA;
Museum of Black Civilizations, Dakar, SN; The Contemporary Arts Rotonde, Abidjan, CI; Lagos, NG; Cape Town, ZA
La construcción de lo posible, 13th Havana Biennial, CU
- 2018 African Civilizations: Continuous Creation of Humanity, Museum of Black Civilizations, Dakar, SN
New Materialism, Bonniers Konsthall, Stockholm, SE
African Metropolis. An imaginary city, MAXXI, Rome, IT
Ravelled Threads, Sean Kelly Gallery, New York, US
Talisman in the Age of Difference, Stephen Friedman Gallery, London, UK
Pulling at Threads, Norval Foundation, SA
Mobile Worlds or The Museum of our Transcultural Present, Museum für Kunst und Gewerbe Hamburg, DE
The Liar's Cloth, Grimm Gallery, Amsterdam, NL Dak'art Biennale de l'Art Africain Contemporain, Dakar, SN
- 2017 57th Venice Biennale, Arsenale, Venice, Italy
Metropolis Afrique Capitales, Grand Halles de la Villette, Paris, France
Vers le Cap de Bonne Espérance, Gare Saint Sauveur, Lille, France
- 2016 Abdoulaye Konaté, Primae Noctis Gallery, Lugano, Switzerland
Abdoulaye Konaté, Arken Museum, Copenhagen, Denmark
Abdoulaye Konaté et le Mali, Effage, Dakar, Senegal
- 2015 Abdoulaye Konaté, Norrköping Konstmuseum, Norrköping, Sweden
Abdoulaye Konaté, Primo Marella Gallery, Milan, Italy
Southern Panoramas, 19th Festival Contemporary Art Festival, Videobrasil
Sao Paulo, Brasil
- 2014 Abdoulaye Konaté Solo Show, Le Manège, Centre Culturel Français, Dakar, Senegal
The Divine Comedy, Museum für Moderne Kunst, Frankfurt, Germany
The Divine Comedy, National Museum of African Art, Smithsonian Institute,
Washington, USA
Decorum, Musée d'Art Moderne de la Ville de Paris, Paris, France

AMINA ZOUBIR (Algeria, 1983)

Selected Exhibitions

- 2019 Artdanthé, 21e édition du Festival des arts, Les Rendez-vous Contemporains de Saint Merry, group show, Paris
Galerie Marguerite Milin, Opening Renaissance, group show, Paris, January
- 2018 African Metropolis, An imaginary city, Maxxi, Rome, Italy
Dak'Art Biennale, Dakar, Senegal
- 2017 Afriques Capitales: Vers le Cap de Bonne Esperance, Gare Saint Sauveur, Lille, France
El Iris de Lucy, cur. Orlando Brito Jinorio, CAAM, Centre Atlantique d'Art Moderne, Spain
- 2016 Lumières d'Afriques, exposition d'art contemporain africain, Fondation Donwahi Abidjan, Ivory Coast
Still fighting ignorance & intellectual perfidy, video art from Africa, IWALEWAHAUS, Universitat Bayreuth,
Germany
- 2015 Exposition d'art contemporain, Et autres identities, Pavillon Vendôme, Mairie de Clichy, France
Something Else, OFF Biennale Caire, Darb1718, Egypt
- 2014 Time is Love 7th edition, Torrance Art Museum, Torrance, California, USA
- 2013 Cinémathèque de Tanger, vidéos Prends ta place / Un été à Alger, Tangeri, Morocco
- 2011 Collage-Vidéo FEMLINK, topic Wonder, vidéo In what world do you want to be born?, TAC, Eindhoven, Netherlands

IFEOMA U. ANYAEJI (Nigeria, 1981)

Selected Exhibitions

- 2019 Ezuhu ezu – In(complete) at BALTIC Centre for Contemporary Art
- 2018 Traveling group exhibition till 2020- Plastic Entanglements: Ecology, Aesthetics, Materials,
Palmer Museum of Art, Chazen Museum of Art, Smith College Museum of Art, Jordan Schnitzer
Museum of Art, USA
- 2017 Les Éclaireurs – sculpteurs d'Afrique (collection Fondation Blachère), Palais des Papes, Avignon, France
Courtyard Project – Swirl Bin, FOFA Gallery, Concordia University, Montreal, Quebec, Canada
- 2016 A no m'eba... (I am here..., Presence, Absence), Galerie d'Art LSB, Montreal, Quebec, Canada
- 2015 Owu, Skoto Gallery, Chelsea, New York, USA
- 2014 La Parole aux Femmes (Women Speak Out), Fondation Blachère, Apt, France
- 2013 Plasto-yarnings: a conversation with plastic bags and bottles, Alliance Française, Nairobi, Kenya
- 2012 Now I'm born this way will you still see me as..., Lewis Center, Washington University, St. Louis, MO, USA

MARIE-CLAIRE MESSOUMA MANLANBIEN (France, 1990)

Selected Exhibitions

- 2019 Art Theorema - Imago Mundi Highlights organisé par la fondation BENETTON et Fabrica, Italie
- 2018 SOFT POWER. Transpalette, Bourges, France
ArtBall 2018, Amreaf Health Africa , A/D/O Institut of design , New York, USA
38th Biennale EVA International - Curator : Inti Guerrero, Limerick, Irland
- 2017 Trame(s) à la Galerie Épisodique Paris, France
Exposition, YGREC ENSAPC Galerie, Les Grands Voisin, Paris, France
- 2016 61st Salon de Montrouge - Commissaire artistique : Ami Barak et Marie Gautier, France
- 2015 La before, Musée du Quai Branly : théâtre Claude Lévi-Strauss « KANAK – l'Art est une parole, paris, France
- 2012 Donne moi de l'art - La maison de l'Afrique, France

JANUARIO JANO (Angola, 1979)

Selected Exhibitions

- 2019 Africa!, Grieder Contemporary, Kusnacht
- 2018 The Black Sphinx II, Primo Marella Gallery, Milano
Dak'Art Biennale, Dakar, Senegal
ARTES MIRABILIS - UCCLA, Lisbon, Portugal
- 2017 AMBUNDULANDO, curated by Paula Nascimento and Suzana Sousa, Portuguese Cultural Center, Luanda, Angola
Luanda Triennial, organized by Sindika Dokolo Foundation, Luanda, Angola
Lagos Art Biennial, Lagos, Nigeria
- 2016 FRAGMENTATION 1.0, Gallery of Economic Bank, Luanda, Angola
- 2015 POP ORGY, PROJECT SEEDS OF MEMORY, Milan, Italy

TROY MAKAZA (Zimbabwe, 1994)

Selected Exhibitions

- 2018 Right at the Equator, Depart Foundation, Los Angeles, USA
- 2017 Another Antipodes, PS Art Space, Fremantle, Australia
FNB Joburg Art Fair, First Floor Gallery Harare, Johannesburg, South Africa
- 2016 Bound Together solo, First Floor Gallery Harare, Harare, Zimbabwe
- 2015 But He's Got No Clothes On, Commune 1 Gallery, Cape Town, South Africa
Harare No Limits, Harare International Festival of the Arts, 2015, First Floor Gallery, Harare, Zimbabwe

AMANI BODO (Congo, 1988)

Selected Exhibitions

- 2018 AKAA Art Fair, Paris, France
Kinshasa Chroniques, Musée des arts modestes, Sète, France
Congo paintings, Musée africain de Namur, Namur, Belgique

JOËL ANDRIANOMEARISOA (Madagascar, 1977)

Selected Exhibitions

- 2019 I have forgotten the night, Madagascar Pavilion, solo show, 58th Biennale di Venezia, Venice, Italy
Blue take me to the end of all loves, Primo Marella Gallery, Milan, Italy
Cartography of desires, the space between us, Encounters Art Basel, Hong Kong
Le printemps, Muse, Monaco
- 2018 African Metropolis, An imaginary city, Maxxi, Rome, Italy
Solo show (tba), Fundação Leal Rios, Lisbon, Portugal
Hello World, Hamburger Bahnhof Museum, Berlin, Germany
The geometry of the angle as point of no return to dress the contemporary, Primae Noctis, Lugano, Switzerland
Joël Andrianomearisoa & Abdoulaye Konaté, Richard Koh Fine Art, Kuala Lumpur, Malaysia
All things been equal, Inaugural show, Zeitz Mocaa, Cape Town, South Africa
- 2017 The White Hunter, Frigoriferi Milanesi Art Center For Contemporary Art, Milan, Italy
Metropolis Afrique Capitales, Grand Halles de la Villette, Paris, France
A L'horizon de Mes Jours Troubles, Galeries Lafayette, Paris, France
Le la tour du monde, Galeries Lafayette (Cupola), Paris, France
Chanson de ma terre lointaine, Primo Marella Gallery, Milan, Italy
Sentimental Products, Nouveau Réalisme Show, Musée les Abattoirs, Toulouse, France
- 2016 The labyrinth of passions, Kaunas in Art, Contemporary Art Festival, Mykolas
Zilinskas Art Museum, Kaunas, Lithuania
Dak'Art Biennale, Dakar, Senegal
- 2015 The Divine Comedy, National Museum of African Art, Washington DC, USA
- 2014 The Divine Comedy, MMK, Frankfurt, Germany

CRISTIANO MANGOVO (Angola, 1982)

Selected Exhibitions

- 2019 Art fair, Investec cape town, Cape Town, South Africa
- 2018 SER.CIDADE, THIS IS NOT A WHITE CUBE, Luanda
On the Streets of Lisbon, Individual Exhibition and Performance at the Ainori Contemporary Art Gallery
Lisbon - Portugal
Artistic residence at the Ainori Contemporary Art Gallery, Lisbon - Portugal
The Box Individual exhibition at the International Art Fair, Art3F Luxembourg, Parc des Expo, Luxembourg
- 2017 Open studio and Artistic Residence at Hangar (Center for Artistic Investigation), Lisbon - Portugal
"Riches of Africa" Exhibition and Individual Installation at the Portuguese Cultural Center, Camões Institute, Luanda-Angola
100 Protection, Artistic Residence, Exhibition and Individual Performance at First Floor Gallery Harare, Harare-Zimbabwe

CAMERON PLATTER (South Africa, 1978)

Selected Exhibitions

- 2019 Cameron Platter, Johannes Vogt Gallery, New York
- 2018 13 Works, Ever Gold [Projects], San Francisco
Cameron Platter: Salami , GNYP Gallery
- 2017 Cameron Platter / SCREAMING HALLELUJAH , Ever Gold [Projects], San Francisco
- 2016 🙄🙄🙄 , WHATIFTHEWORLD, Cape Town
- 2014 I Saw This, WHATIFTHEWORLD, Cape Town

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