

PRIMO MARELLA GALLERY  
MILANO - LUGANO

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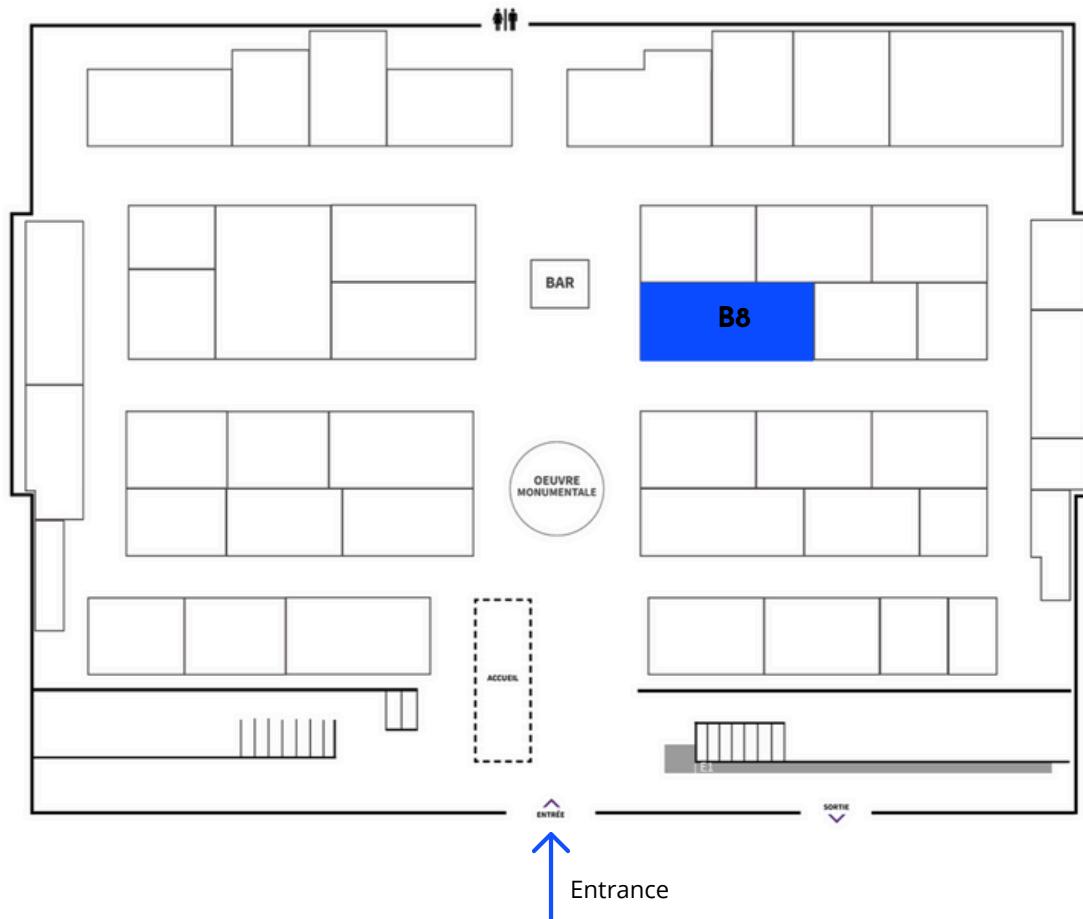
Also Known  
As Africa

17-20

OCTOBER 2024

BOOTH B8

# BOOTH B8



## LOCATION:

Carreau du Temple

4 rue Eugène Spuller, 75003 Paris

## Collector preview & Opening

Thursday 17 Oct.

2pm - 10pm

## Opening hours

Friday 18 Oct.

12pm - 8pm

Saturday 19 Oct.

12pm - 8pm

Sunday 20 Oct.

12pm - 6pm

# PRESENTED ARTISTS

ABDOULAYE KONATÉ

JOËL ANDRIANOMEARISOA

TEGENE KUNBI

GODWIN CHAMPS NAMUYIMBA

SAMUEL NNOROM

HAKO HANKSON



# ABDOULAYE KONATÉ

Born in 1953, Mali

Lives and works in Bamako, Mali.

Combining the aesthetics of the local with global subject matter, Abdoulaye Konaté merges political commentary and traditional craftsmanship.

Abdoulaye Konaté creates large-scale textile-based installations using woven and dyed clothes, materials native to his homeland Mali. Konaté's abstract and figurative tableaux explore 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.

His work often questions the ways in which societies and individuals have been affected by factors such as war, the struggle for power, religion, globalization, ecological shifts and the AIDS epidemic.

His works look like wall tapestries: most of the time they are composed of layered, hand embroidered cotton ribbons. Colors play a big role and the choice depends not only on the composition he has in mind but also on the symbolic meaning: 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.

*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. Color is only one of the infinite enchanted symbols in Abdoulaye Konaté's universe.*

Abdoulaye Konaté, first studied painting at the Institut National des Arts in Bamako and then at the Instituto Superior de Arte in Havana, Cuba, where he lived for several years before returning to Mali.

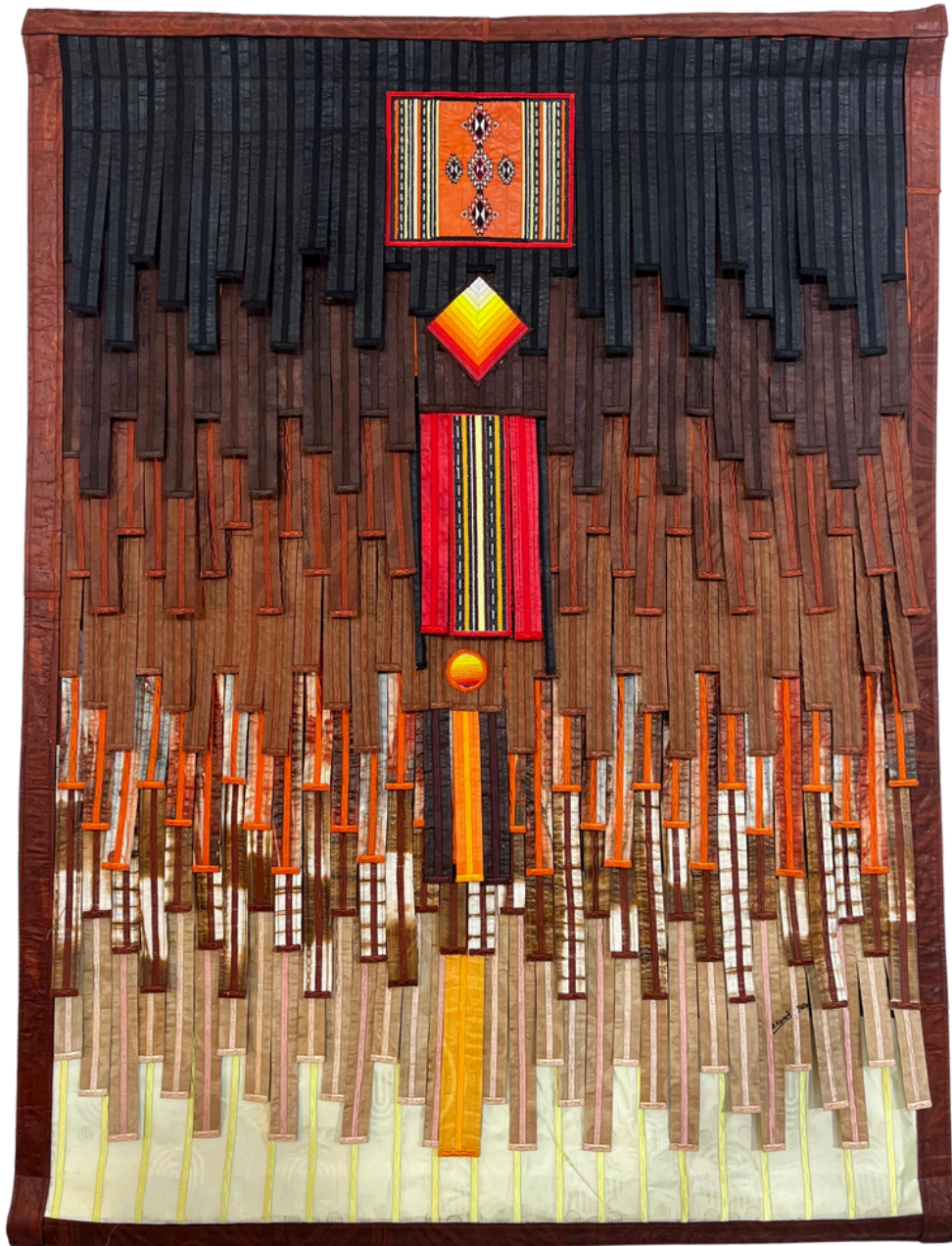
Konaté's works are present in many prestigious public and private collections including: Arken Museum for Moderne Kunst, Ishøj; Centre Pompidou, Paris; Dak'Art, Biennale de l'Art Africain Contemporain, Dakar; Metropolitan Museum of Art, New York; Smithsonian Museum, Washington; Stedelijk Museum Amsterdam; --

-- Fondation Blachère, Apt; Musée National du Mali, Bamako; Fondation Guy & Myriam Ullens, Geneva; Fundação Sindika Dokolo or Gare do Oriente, Lisbon; Uli Sigg Collection, Schloss, CH; Tate Modern, London, UK; The Tang Teaching Museum, Saratoga Springs, Uli Sigg Collection, Luzern, among others.

Abdoulaye Konaté is one of the most representative contemporary African artists, in 2004 he participated in Africa Remix, in 2005 at the exhibition at the Center Pompidou, in 2007 at Documenta 12 Kassel, he was present as a protagonist in all subsequent international exhibitions of African art, in 2010 had a retrospective anthological exhibition at the Dakar Biennale, in 2017 one of his monumental works was exhibited at the Arsenale of the 57th Venice Biennale. In 2020 Abdoulaye Konaté presents his monumental and site-specific installation *Idéogrammes, signes, symboles et logos* (Homage à Youssouf Tata Cissé et Germaine Dieterlen) at Zeitz MOCAA's BMW Atrium. In 2020 Konaté is also one of the artists invited to participate in the exhibition "Global(e) Resistance" at Centre Pompidou, Paris, with one of his historical installations, dated 1995-1996. In 2021 Abdoulaye Konaté has his first solo exhibition in Japan. "The Diffusion of Infinite Things", held in Standing Pine spaces in Nagoya.

## Recent solo and group exhibitions include:

2024: Abdoulaye Konaté: *Lune Bleue*, Levy Gorvy Dayan, New York, USA; 2023: Abdoulaye Konaté: *Prélude*, LGDR, Paris, France; Abdoulaye Konaté - Recent works, Primo Marella Gallery, Milan, IT / *Soft and weak like water*, 14th Gwangju Biennale, Gwangju, KR; 2022: Dakar Biennale, Senegal / *Still Alive*, Aichi Triennale, Aichi, Japan / Documenta Kassel 15, Kassel, Germany / *des Petits Fromats à Dakar*, Grand Théâtre National, Doudou Ndiaye Coumba Rose, Dakar, Senegal; 2021: Abdoulaye Konaté - *Les petits tableaux*, Primae Noctis Art Gallery, Lugano, Switzerland / Abdoulaye Konaté - *Lune Bleue*, Espace Dominique Bagouet, Montpellier / Abdoulaye Konaté, *The Diffusion of Infinite Things*, Standing Pine, Nagoya, Japan / Abdoulaye Konaté, *The Diffusion of Infinite Things*, Standing Pine, Nagoya, Japan / *Africa Universe, Part II*, Primo Marella Gallery, Milan, Italy / *Next World - Taguchi Art Collection x Iwaki City Art Museum*, Iwaki City Art Museum, Fukushima, Japan; 2020: Abdoulaye Konaté - solo show, virtual exhibition, Primo Marella Gallery, Milan, Italy / *Idéogrammes, signes, symboles et logos*, Zeitz MOCAA, Cape Town / "Global(e) Resistance" at Centre Pompidou, Paris / 14th Dak'Art Biennale of Contemporary Art 2020, Dakar, Senegal; 2019: *Couleurs d'âme*, Blain|Southern New York, US / *Africa Universe*, Primo Marella Gallery, Milan & Lugano; 2018: *Textile in Art*, The Red Door Gallery, Lagos, NG; 2017: *Etoffe des songes*, Galerie 38, Casablanca, MA; Espace Expressions CDG, Rabat, MA; 2016: Abdoulaye Konaté, Primae Noctis Art Gallery, Lugano, CH / Abdoulaye Konaté: *Symphonie en couleur*, Blain|Southern London, UK / Abdoulaye Konaté, Arken Museum for Moderne Kunst, Copenhagen, DK.



**Abdoulaye Konaté**

Arkilla kerka (Peulh) avec source de lumière

2024

Textile

152 x 113 cm

# JOËL ANDRIANOMEARISOA

1977, Born in Antananarivo, Madagascar  
Living and working between Paris and Antananarivo.

Joël Andrianomearisoa took his first steps as an artist in the mid-90s, when he was barely 18 years old. From the outset his work took form through performances that would earn him the cover of Revue Noire Madagascar in 1998.

He explores many disciplines, from fashion to design, video to photography, scenography to architecture, installations to visual arts. This is likely where he draws his polyphonic work from, invading every part of his viewers' sensitive space.

Andrianomearisoa's work encompasses different mediums and materials, seeking to give form to non-explicit, often abstract, narrations. His mixed-media approach encompassing sculpture, installation, craft, textile, written word and collaboration is informed by his Madagascan roots, itself a country of diverse cultural influences.

*"It is neither a painting, a sculpture nor an architectural assemblage ... it is an installation that has different elements that refer to architecture, painting and sculpture but also to love, desire, loss, despair, hope".*

- Joël Andrianomearisoa

As a part of this first pioneering wave of contemporary Malagasy artists he also actively participated in the cultural and artistic development of his country (Fashion festival Manja in 1998, the Sanga dance festival in 2003, Photoana festival in 2005, personal project 30 and Presque-Songes in 2007 and 2011, Parlez-moi in 2016).

He first trained at an art school in Madagascar and then rubbed shoulders with craftsmen, which put him in touch with many renowned international designers.

His training took a decisive turn at the age of 20 in France when he began studying at the École spéciale d'architecture, in Paris. In 2005, he graduated as an architect, presenting a fully graphic and textile project, far from the classic architectural approach that his research director Odile Decq had recommended.

Throughout his career, his work has been shown on five continents, including many prestigious international cultural institutions such as the Maxxi in Roma (2018), the Hamburger Bahnhof in Berlin (2010), the Smithsonian in Washington (2015), the Centre Pompidou (2005) and Plais de Tokyo (2021) in Paris, the Zeitz Mocaa in Cape Town (2022), the Macaal in Marrakech (2022), among many others. Joël Andrianomearisoa also launched two public sculptures

in Antananarivo in October 2021, supported by the Fonds Yavarhousen. His work forms part of important international collections including the Smithsonian (Washington DC), The Studio Museum in Harlem (New York), the Collection Yavarhousen (Antananarivo) and the Museum Sztuki (Lodz).

In 2016, he received the Arco Madrid Audemars Piguet Prize.

He participated in different Biennials like Biennial de la Habana, Cairo Biennial, Dakar Biennial, Sydney Biennial.

Due to the invention and maturity of his work, his international reputation as well as the unconditional support of his professional network, in 2019 Joël Andrianomearisoa was chosen to represent his country alongside curators Rina Ralay Ranaivo and Emmanuel Daydé in the 58th edition of La Biennale di Venezia International Exhibition, with its own pavilion for the first time in its history. Joël Andrianomearisoa is also the founder and artistic director of Hakanto Contemporary, a non-profit independent space for artists in Antananarivo, Madagascar supported by the Fonds Yavarhousen.

Recent solo and group exhibitions include: 2024: Things and something to remember before daylight / Almine Rech Paris / France; 2023: Il cielo in una stanza, Primo Marella Gallery, Lugano, CH; Legends from W A to X / Museum of the Fondation Zinsou / Le LAB . Ouidah /Benin; My heart belongs to the other / Church Projects / Cape Town / South-Africa 2022: Our land just like a dream, Macaal, Marrakech, Morocco / The Five Continents Of All Our Desires, Zeitz Mocaa. Cape Town / Les Prémices D'une Mélancolie Infinie, Standing Pine Gallery, Japan / Les herbes folles du vieux logis, Primo Marella. Milan, Italy / Au Rythme de nos Désirs Dansons sur la Vague du Temps, Chateau de Villers-Cotterets, France / Josep le Monde et Moi, Josep the World and I, Josep el Mon i Jo, Josep el Mundo y Yo, Centre Grau-Garriga d'Art Tèxtil Contemporani, Barcelona, Spain; 2021: Les Herbes Folles du Vieux Logis / Salon d'art 2021 / Domaine de Chaumont-Sur-Loire / Translations Of All Our Lost Passions and Our / Future Desires / Kunsthalle Praha, Czech Republic / Histoire d'un Départ, Toulouse Blagnac Airport, Toulouse, France (until 2023) / Zaridaina, Geography of Desire, Le Silo U1, Chateau Thierry, France / Pour ne Jamais Rencontrer la Dernière Heure, Maison Maria Casarès, Alloue, France / Dancing with the Angels, Sabrina Amrani Gallery, Madrid, Spain / Ubuntu, A Lucid Dream, Palais de Tokyo, Paris, France / Africa Universe - Part 2, Primo Marella Gallery, Milan, Italy / Dear Summer, Standing Pine, Nagoya, JP / Signs of Times, Apalazzo Gallery, Brescia, Italy / Christian Dior, Designer of Dreams, M7, Doha, Qatar / The Black Era, Primo Marella Gallery, Milan, Italy / Voyages Immobiliers, Le Grand Tour, Diptyque, Poste Du Louvre, Paris, France Socle du Monde Biennale, Heart Museum of Contemporary Art, Herning, Denmark / Revue Noire, A History of Contemporary African Art 2021, Musée les Abbatoirs, Toulouse, France.



Joël Andrianomearisoa  
Étude en blanc V  
2017  
Textile  
50 x 40 cm - JAA 372

**Joël Andrianomearisoa**  
Chansons de ma terre lointaine III  
2017  
Textile  
130 x 90 cm - JAA 367







**Joël Andrianomearisoa**

HOW CAN I SEPARATE THE PRESENT FROM  
THE PAST AND THE NIGHT FROM THE DAY  
(CHAPTER II)

2024

Textile

130 x 90 cm - JAA 397

# TEGENE KUNBI

1980 born in Addis Ababa,  
Ethiopia Living and working in Berlin, Germany.

Tegene Kunbi completed a Painting and Art Education degree at the Fine Arts School at the University of Addis Abeba in 2004 and went on to teach at Kotebe College Academy. With the help of the prestigious DAAD scholarship, he left Ethiopia in 2008 to study at the Universität der Künste Berlin, where he obtained a Master of Fine Arts in 2011. He now works in Berlin and has been part of multiple group and solo exhibitions in Germany and abroad as well as collaborative international projects and workshops, for example in Paris, Casablanca, New York, Nairobi, Nouakchott, and Amsterdam.

Tegene is also the winner of the prestigious award Grand Prix Léopold Sédar Senghor at Dak'Art Biennale 2022.

*Colour is a vocabulary I use to give voice to aspects of my cultural heritage. Each hue is a conversation with the next, producing a sense of harmony and tension. Tonality, density and the rectilinear grid are also an integral part of the work. Through this language I convey the dynamism and complexities within my personal experience and that of my community. The underlying structure of the paintings repeats across a large body of work. This warp and weft is intrinsic to that of the Ethiopian textiles used in religious ceremonies that are at once inspiration source and more recently a material within the works. This aesthetic framework is reinforced and challenged all at once throughout the painting process which in itself is a ritual and also fight to reclaim a form of spirituality.*

-Tegene Kunbi

Tegene creates compositions of different geometric shapes and colors, which express his personal vision of his native landscape, fabrics, clothes, and wall paintings. Oil and textile combine to create surfaces of vibrant textures and layers of color.

*A dominant feature in the work of the Ethiopian painter Tegene Kunbi is its use of strident and assertive colors. Whether this derives from Abyssinia and its long cultural and imperial history is less clear. The abstract vertical and horizontal stripes and blocks of color in Kunbi's paintings nonetheless bear close affinities to the brilliant hues of Ethiopian heritage in Orthodox or Coptic*

*manuscripts, murals and various patterned textiles. The artist's free paint application, the use of rollers and brushes, the fraying of loose boundaries around the colored blocks with rough-edged overlays all this lends his work a tactile and discernible quality of handcrafted manufacture.*

*Less related to early abstract paint-chart structures of colored repetition and difference, they have a greater association with informal abstraction. A distinction remains in the way Kunbi lays in disparate colors directly on top of one another, in a manner reminiscent of abstract allover painting and palimpsests. The colors bleed through as if trying to emphasize the contradictory continuity of what is discontinuous - an idea further supported by titles that appear to have little relevance to the motifs at hand.*

-Mark Gisborne

Recent solo and group exhibitions include: 2024: Tegene Kunbi, Solo show, Standing Pine, Nagoya JP; "Resonant Harmonies" group show, Standing Pine, Tokyo, JP; 2023: Tegene Kunbi - Patchwork Freedoms, Primo Marella Gallery, Milan, IT; 2022: Dak'Art Biennale, Daakar, Senegal; Tegene Kunbi, Solo Show, Primo Marella Gallery (upcoming); Künstlerhaus Bethanien, Berlin (upcoming) /University of Antananarivo, Madagascar; 2021: Heilandskirche Moabit, Berlin, Germany/ From Modern to Contemporary, CF HILL (with Addis Fine Art Gallery), Stockholm, Sweden / Here History Began, SAVVY Contemporary, Berlin, Germany / Materials and Things, Exit Frame Collective, Roubaix, France; 2020: Abstract//Figures, ArtGallé Amy Sow, Nouakchott, Mauritania (with Saleh Lo)/ Studio Berlin, Berghain (with Boros foundation), Berlin, Germany / Summer Selections, Margaret Thatcher Projects, New York, USA / Planet B, BMW Foundation Herbert Quandt, Berlin, Germany; 2019: Re:public, Circle Art Gallery, Nairobi, Kenya (with Robel Tesfemesgen)/ PlanetArt, Kühlhaus, Berlin, Germany / Material Color, Margaret Thatcher Projects, New York, USA ; 2018: Dak'Art Biennale (subsection, curator Bonaventure Soh Bejeng Ndikung), Senegal; Light Years, Margaret Thatcher Projects, New York, USA / Contemporary Young Artists, Berlin, Germany; 2017: Tegene Kunbi and Werner Pokorny, Galerie Gerken, Berlin, Germany; 2015: Tegene Kunbi and Alexander Bobkin, Alicia Winters Galería, Arnhem, Netherlands; Danjerus Cable, Margaret Thatcher Projects, New York, USA; 2014: Melting Pot, Margaret Thatcher Projects, New York, USA; Tegene Kunbi, Galerie Gerken, Berlin, Germany.

**Tegene Kunbi**  
Untitled  
2024  
Oil on canvas with textile  
50 x 40 cm



Tegene Kunbi  
Triangulation  
2024  
Oil on canvas with textile  
165 x 165 cm



# GODWIN CHAMPS NAMUYIMBA

Born in 1989, Masaka, Uganda.  
Living and working in Entebbe Uganda.

Born in Masaka, Uganda in 1989, Namuyimba earned his Bachelor of Fine Art from Kyambogo University in Kampala in 2017. In 2019, Namuyimba had his first European solo exhibition at Gallery Steinsland Berliner in Stockholm; since then, he has exhibited around the world in New York, Los Angeles, London, Paris and Brussels.

He credits his formal training but notes that his discipline is largely self taught. He currently lives and works in Entebbe, Uganda. Godwin Champs Namuyimba uses the human form to explore identity, race and individuality in the context of post colonial Africa. In his works there's an important focus on Afrocentrism, a conception that inspire his works, by uprising and depicting the African figure in different moments of the everyday life. Afrocentrism is in contrast with Eurocentrism and expands into Afrofuturism, these conceptions grow and evolve into a desire for a better future in the African continent.

*"I try to approach the subjects from a point of empathy" says Namuyimba. "I'm interested in what happens when the subject is transformed into the content. I've grown up in an era of digitalisation, you can look at a lot of images via internet, via books and stuff of that kind, so, the moments of feeding my mind inspire my art."* In 2019 Namuyimba had his first solo show in Europe, since then, he has exhibited around the world in New York, Los Angeles, London, Paris and Brussel.

In recent years his paintings have been presented in many different auctions, outperforming the estimates, signaling a high consideration of his works by the market. Godwin Champs Namuyimba has an astute sense of presence when extracting the fantastical from the mundane. His observation skills tell of the humanity that his subjects offer through insights and exposures into their most vulnerable, daily activities or moments of solitude.

His subjects suggest that they have gone through some sort of change but it is either so discreet that we overlook the subtleties of that transformation, or we are apprehensive to really learn what that change may mean to us.

It is inside the feeling of unease that is delivered through the agency of beauty where Namuyimba finds the unintentional poetry that forms the basis for his works. The eye of the artist wandering around in these paintings. Some of his perspectives are dizzyingly misplaced to the untrained eye, but these ad hoc perspectives tell us more about the act of seeing, as if we were there ourselves on the inside of his paintings looking around, up and down, from side to side.

*"I try to approach the subjects from a point of empathy when they enter my consciousness as fleeting characters or as vacant blanks. I am interested in what happens when the subject is transformed into the content."*

-Godwin Champs Namuyimba

Recent solo and group exhibitions include: 2024: The Black Ghost Chapter2, Primo Marella Gallery, Lugano Switzerland; 2023: 'The Revolutionary Quest', Primo Marella Gallery, Milano Italy; 2022: 'Inner Circle', Galerie Marguo, Paris, France 'Rocker Room', Zidoun Bossuyt Gallery, Luxembourg; 2021: 'Antechamber', East-Projects, New York, USA; 'Summertime', Zidoun Bossuyt Gallery, Luxembourg; 'Godwin Champs Namuyimba', Ars Belga, Brussels, Belgium; 2020: 'Dreamsongs - From Medicine to Demons to Artificial Intelligence', Colnaghi Gallery, London, UK; June Invitational, Ars Belga, Brussels, Belgium; 'L'Afrique fantôme', Galerie Anne de Villepoix, Paris, France; 'Demifigures', Laloma Projects, Los Angeles, USA 2019: 'The Dreamer', Gallerie Steinsland & Berliner Gallery, Stockholm, Sweden.



Godwin Champs Namuyimba  
The Black Benchers  
2022  
Acrylic on canvas  
254 x 204 cm

# HAKO HANKSON

Born in 1968, Bafang, Cameroon

Living and working in Douala, Cameroon

Born in 1968 in Bafang, Cameroon, Hako Hankson now lives and works in Douala. A self-taught artist, Hako, whose real name is Gaston Hako, was promised a completely different future. However, he chose painting and the elements that forged his youth. With a diploma in car mechanics, he could not help decorating his classrooms from the time he was in primary school.

Hako Hankson's approach is to help and learn from his peers. Through sharing and exchange since his artistic beginnings, he has created a reception centre and a place of residence for visual artists facing difficulties. This structure, called In and off art center, was inaugurated in 2013 by his own means.

Hako grew up under the influence of the art and culture of the sources of his country. His father, the first notable of his village, was one of the greatest notables of Cameroon in addition to being a sculptor and musician at the Royal Palace. Hako was therefore brought up surrounded by objects of initiation rites: masks, statuettes, totems etc. used by his father.

Hako Hankson's work is a true ode to the past and myths of ancient African civilizations. The artist transcribes, with legitimacy, the history of ancestral rites by giving them a contemporary resonance. He grew up surrounded by distant beliefs, lulled by songs, a dialect, a poet in the manner of Homer, Hako Hankson's frescoes substitute for the spoken word and have a real didactic function.

Skirting the fine line between profane and sacred, it is a rare world that is made accessible to the greatest number. These open windows on the past are reminders to allow the actors of the present not to commit past mistakes. It is precisely to define this new Africanity that the artist places himself as the intermediary of an invisible, secret world and uses emblematic visual elements of world-renowned artists, yet foreign to his country and its customs. Africa is known for its transmission through orality, a heritage of intangible

storytelling and singing. Moreover, in this very codified world that is the court, one cannot speak of songs without mentioning dance, puppet theater, "icons" or mysterious rites, trance by evocation, ceremonies ...

Through his painting, the artist glorifies and stylizes the black aestheticism by mixing temporalities with bright colors without falling into the vulgarity or the cliché of a very colorful African painting.

## Recent solo and group exhibitions include:

2024: Venice Biennial Cameroon Pavilion, Venezia, IT; 2023: The Black Ghost, Primo Marella Gallery Milano, Milan, IT; 2022: Sur la route des réfugiés, OFF Biennale de Dakar, OH GALLERY, Dakar, Sénégal / Biennale de Dakar, Sénégal; 2021: Réalisme onirique: habiter le réel, OH GALLERY, Dakar, Sénégal; 2020: Galerie Le Sud, Zurich, Suisse / Exposition Kamerun, OH GALLERY, Dakar, Sénégal; 2019: Initiation, Fondation Donwahi, Abidjan, Côte-d'Ivoire / Initiation, OH GALLERY, Dakar, Sénégal / Space in between, avec This Is Not A White Cube, Lisbonne, Portugal; 2018: Renaissance, OH GALLERY, Dakar, Sénégal Artual Gallery, Abidjan, Côte-d'Ivoire Galerie Mokolo, Douala, Cameroun; 2017: La nature dans la ville, Institut Français de Cotonou, Bénin / LA-BAS, esplanade des rencontres, Douala, Cameroun; 2016: Traces du passé et poussières de cendre, Espace Doual'art, Douala, Cameroun; 2015: Cameroun une vision contemporaine, The World Bank Act 5, Yaoundé, Cameroun / Together for the future, In and Off Art Center, Douala, Cameroun; 2014: Lignes du cœur, Maison de la Coopération Allemande, Yaoundé, Cameroun / Traditions et contemporanéité, Espace doual'art, Douala, Cameroun; 2013: Jonction, Carré des Artistes, Douala, Cameroun; 2012: Ombres et esprits, Espace doual'art, Douala, Cameroun / Douala, Portraits, Espace doual'art, Douala, Cameroun; 2011: Benskin, Centre Culturel Français, Yaoundé, Cameroun / Initiation, Coopération Allemande, Yaoundé, Cameroun; 2010: Cité Otentic, Bonapriso-Douala, Cameroun 2006 / Mygale bleue, Cannes, France; 2009: Souvenir de Patrice Lumumba, Centre Culturel Français, Douala, Cameroun; 2008: Nuances Délicates, Centre Culturel Français, Yaoundé, Cameroun; 2005: Grand Popo, Villa Karl, Bénin / CHIASMA, Palais des Congrès, Yaoundé, Cameroun; 2004: Fouilles Arkéologic, Espace doual'art, Douala, Cameroun; 2003: Espoir, Médecins sans Frontières, Douala, Cameroun/ Brazza project, Brazzaville, CD / Kin wenze wenze, Ecole des beaux - arts de Kinshasa, CD



**Hako Hankson**  
The laws of the palace  
2024  
Acrylic and Indian ink on canvas  
100 x 100 cm





**Hako Hankson**

We are sorry

2024

Acrylic and Indian ink on canvas

130 x 130 cm

# SAMUEL NNOROM

Born in 1990, Isiukwuato, Abia state, Nigeria  
Living and working in Nigeria

Samuel Nnorom studied sculpture at the University of Nigeria. He cumulates numerous workshops and residencies in England, South Africa and Nigeria, notably integrating G.A.S. in early 2022, the residency founded by Yinka Shonibare whose renowned exploration of wax fabric echoes that of Nnorom. He also took part in numerous group shows and art fairs between Nigeria and France, as well as being commissioned several times for public works in his home country.

Nnorom is a three-time Life in My City Art Festival awardee and was the first-prize recipient of the iCreate Africa prize in 2019. In December 2022, he was named the overall winner of the annual international art initiative Art for Change Prize, his work being selected from over 2500 entries across 130 countries.

He discovered his talent at the age of 9 years while assisting his father in his shoe workshop - where he started making life drawings of customers that visited the shop. He was also influenced by his mother tailoring workshop - as a kid who played with colourful fabrics and sewing needles and thread.

Since early childhood, elements that now shape his contemporary practice have surrounded him. Self-proclaimed "custodian of material culture", Nnorom draws upon materiality in a unique way, dedicating his art to textile recycling and a sociological reflection on the human condition.

Through actions like sewing, tying and cutting, the rising artist creates intricate constellations of fabric-covered foam balls meticulously stitched together, evoking a metaphor for a "fabric of society" composed of closed social structures forming the bubbles in which our daily lives are wrapped in.

He navigates the boundaries between textiles, painting and sculpture in a poetic rendition. Using Ankara textiles - whose origins are complex in the history of the continent, Nnorom explores its protean symbolism and reappropriates a contemporary fabric omnipresent in his community.

He is interested in the identity and meaning that fabrics represent especially the Ankara fabric which is mostly consumed in his local community and west Africa. Fabric suggests to him a social structure or social organization that weaves humanity into society; in the case of "fabric of society" or "social fabric", it is peculiar to different societies while bubble suggests a structure that holds or stores something for a period of time.

His mission is to engage viewers questioning the socio-political structures and the human conditions of our life: of what truth and conspiracy connote to our daily lives wrapped in bubbles.

Recent solo and group exhibitions include: 2023: Unusual Materials and Forms for a New Aesthetic, group show, Primo Marella Gallery, Milano IT; BISO International Biennial of Sculpture of Ouagadougou, Burkina-Faso; Truth and Conspiracy, Primo Marella Gallery, Milan, Italy / Matérialités, Galerie Revel, Paris, France / Points of Departure, Art Mûr, Montreal, Quebec, Canada / Dark Matter, Kates-Ferri Projects, New York, USA; 2022: Recycle Matter, Alexis Gallery Lagos, Nigeria / Matters of Essential, a Salon Show at Ko Artspace, Lagos Nigeria / Voices of Textile, Gallery Marion Chauvy, Paris, France; 2019: Wielding Power, Gallery At The Landmark, Lagos, Nigeria / Best work, Life in My City Art Festival, Enugu, Nigeria / First prize, Leatherworks, Icreate Africa, Landmark Centre Oniru Lagos, Nigeria / United States International Institute for Creative Development Exhibition, 4 Oguda Close Maitama Abuja, Nigeria / One Environment Hybrid Art Exhibition, Cediti plaza Abuja, Nigeria / Top 100 - Life in My City Art Festival, 2018, Enugu, Nigeria; 2017: NNPC and Chevron Art Teacher's Certificate of Achievement, Lagos, Nigeria / Top 50 - Life in My City Art Festival, Lagos, Nigeria / African Art Resource Centre, National Museum Onikan Lagos, Nigeria; 2016: Spanish Art Competition, Thought Pyramid Art Center Abuja, Nigeria / Life in My City Art Festival, Enugu Nigeria; 2013: Contemporary Renaissance, FAA Departmental Gallery (October 9-11), Plateau, Nigeria / Splendid Art Exhibition, Faculty of law, University of Jos, Plateau, Nigeria / Puscat Art Competition, 2nd Prize Winner, Plateau Nigeria / African Art Resource Center, Art for Life, Lagos, NG



**Samuel Nnorom**  
Spicing the Reality  
2024  
African print fabric  
148 x 140 x 38 cm







**Also Known  
As Africa**

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MILANO - LUGANO

**MILANO**

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