



ALTERNATIVE
PRACTICES

AND

UNBOUND
FORMS

PART II

AFRICAN
ARTISTS ACROSS
RECENT
BIENNALES

SPECIAL EVENING:
OPENING RECEPTION
AND PRESENTATION
OF NEW CATALOGUES

09 - 07 - 2026
H 18.00

VIA VALTELLINA, 31
20159, MILANO

PRIMO MARELLA GALLERY
MILANO



ALTERNATIVE PRACTICES AND UNBOUND FORMS

AFRICAN
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Alternative Practices and Unbound Forms: African Artists Across Recent Biennales takes shape as a critical and sensitive mapping of artistic practices developed within the African context and emerging through recent international biennales. The exhibition foregrounds the moment in which material ceases to function as mere support and assumes the role of language and structural foundation of the work. Within these practices, the use of non-conventional materials—heterogeneous, residual, organic, or industrial - is not driven by decorative intent, but rather inscribes itself within an epistemological redefinition of art: a construction that originates from the material itself, allowing its processes of accumulation, stratification, and tension to generate form and meaning.

Far from being reducible to ethnic categories or narrowly identity-based readings, the artists brought together here develop autonomous and recognizable visual vocabularies, capable of resisting any exoticizing taxonomy. Their works reveal the use of material as an operative field: surfaces built through addition, compression, or stitching; modular elements that expand into space; and structures that grow into immersive environments. Material is never neutral: it incorporates use, provenance, memory, and gesture, becoming an active principle of composition.

What a decade ago was perceived as radical experimentation has now established itself as one of the most incisive trajectories in contemporary practice, where knotting, sewing, weaving, assembling, and painting become repeated and transformative gestures, capable of rendering surfaces, bodies, and installations both traversable and inhabitable.

From the early editions of the Venice Biennale between the 1930s and 1970s, it is evident that African and Afro-descendant artists were long marginalized within a Eurocentric exhibition system. In more recent editions, however, a radical reversal of this paradigm has taken place: these practices now occupy a central position, contributing significantly to the shaping of contemporary curatorial discourse.

This current visibility is therefore not the result of a gradual opening, but the outcome of a profound transformation in the criteria through which contemporary art is interpreted and legitimized. Within this context, all the artists presented here have participated in the Venice Biennale in recent years or will be included in its 2026 edition - In Minor Keys, curated by Koyo Kuoh - while Samuel Nnorom will take part in the Lisbon Biennale in the same year.

Each recent biennale confirms not only an established presence, but above all the tangible impact of these practices on the redefinition of the contemporary. As Simon Njami observes, this is not merely the inclusion of an emerging phenomenon, but the recognition of an already active presence, capable of profoundly reshaping a global art system long perceived as monolithic.

The curatorial framework articulated by the title *Alternative Practices and Unbound Forms* allows these practices to be understood along two complementary trajectories.

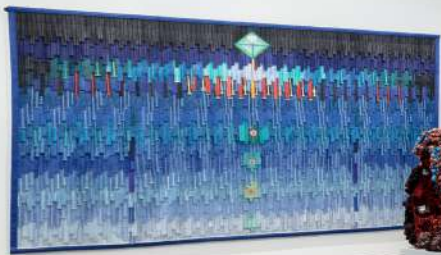
Alternative Practices brings together artists who make material the structural principle of the work. Moffat Takadiwa transforms plastic, cables, and industrial residues into stratified surfaces, rendering visible global dynamics of consumption and circulation, while Troy Makaza develops an original material language in which paint-infused silicone becomes the constitutive principle of the work, generating density and vibration through processing rather than accumulation. Abdoulaye Konaté produces monumental textiles composed of repeated modules and expansive fields of color, imposing an all-encompassing spatial vision, while Samuel Nnorom constructs three-dimensional volumes through knotting, padding, and stitching, in dialogue with Konaté's monumentalism. The use of color and embroidery is not ornamental but structural: it builds rhythm, density, and physical presence. Joël Andrianomearisoa creates linguistic environments through textiles and lightweight materials, transforming spatiality into an emotional experience.

Unbound Forms shifts the focus from material to the construction of form, privileging structural non-conventionality and compositional freedom. Esther Mahlangu develops an abstract geometric language that, through sculptural and beaded objects rooted in South African craft traditions, evokes tridimensionality and recalls motifs of African geometric systems; Hako Hankson, within the pictorial realm, elaborates fragmented forms and ethnic references as a complementary pole within the same spectrum. Their joint participation in the 2024 Venice Biennale - *Stranieri Ovunque* - highlights the possibility of articulating divergent outcomes within a shared conceptual horizon. Tegene Kunbi integrates textiles - at times precious, at times ordinary - into painting through schemes based on bisectors or apparent symmetries, creating a synthesis of oil and fabric in which each element assumes structural value, determining rhythm, density, and depth.

Within this trajectory, experimentation focuses on the configuration of the work and its internal articulation, rather than on the nature of the materials employed.

The works gathered in *Alternative Practices and Unbound Forms: African Artists Across Recent Biennales* oscillate between intimate scale and monumental dimension, between memory and anticipation. In all of them, material acts as a threshold: something to be traversed both visually and physically, where past, present, and possible futures intertwine, rendering visible what, to quote James Baldwin, is "the evidence of things not seen."

From this convergence emerges the unequivocal assertion of a New African Art: not a label, but a constellation of practices that concretely and tangibly redefine the construction of form, space, and meaning in contemporary art.



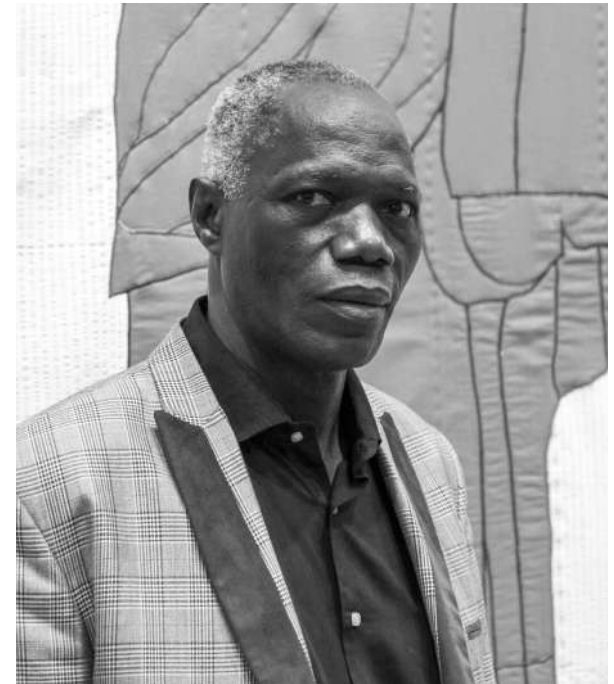
ABDOULAYE KONATÉ

Born in 1953, Mali

Lives and works in Bamako, Mali

An undisputed master, has been central to the international recognition of African art. His presence in seminal exhibitions—from Africa Remix (2004) to Documenta 12 (2007), from his anthological show at the Dakar Biennale (2010) to the 57th Venice Biennale (2017)—has been accompanied by major institutional acknowledgements, including his monumental installation at Zeitz MOCAA (2020) and his celebrated tribute exhibition Hommage à Abdoulaye Konaté at Dak'Art (2022). Born in 1953 in Diré (Mali), studied at the Institut National des Arts in Bamako and pursued his education at the Instituto Superior de Arte in Havana from 1978 to 1985. At first he adopted the classical education but he turned away from it very quickly though, to undertake a new one, characterised by two pillars that would shape the identity of his work, namely, the installations and the textile work. 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 sociopolitical 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 who 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 ungrounded 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.



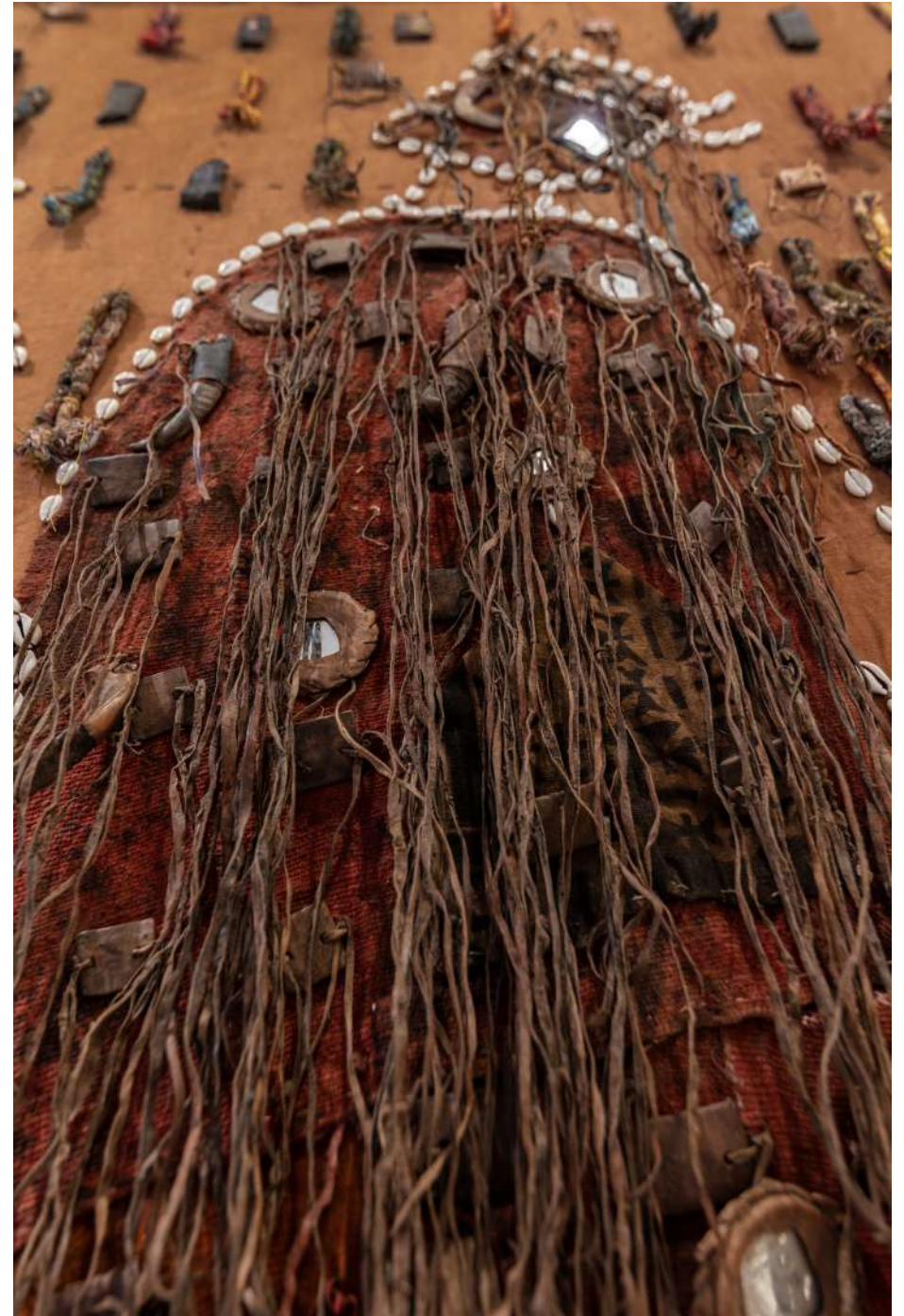


Abdoulaye Konaté
Hommage aux chasseurs et musiciens du Mandé, 2026
Textile, 705 x 220 cm

At the centre of this renewed chapter of the exhibition is a major new work by Malian artist Abdoulaye Konaté, *Hommage aux chasseurs et musiciens du Mandé* (2026), a monumental textile measuring 705 x 220 cm and the largest work ever produced within this celebrated cycle. The piece represents a new and ambitious reworking of one of the artist's most iconic and enduring themes.

For over three decades, Konaté has explored the symbolic universe of the Mandé hunters - legendary figures of the medieval Mandé Empire - whose legacy he reinterprets as a reflection on memory, cultural identity and resilience.

This second chapter expands and enriches the exhibition through the presentation of previously unseen works, deepening the research and curatorial investigation at its core. The publication accompanying the exhibition further explores these themes, offering new insights into the artists and the broader context from which the project emerged.



Solo Exhibitions

2025: Le tissu du réel, Templon, Paris, France; **2024:** La Vie des Signes Galerie Farah Fakhri, Abidjan, Côte d'Ivoire; Sambadio Effie Galery, Dubai, UAE; ; Abdoulaye Konaté: Lune Bleue, Levy Gorvy Dayan, New York, USA. **2023:** Abdoulaye Konaté - Recent works, Primo Marella Gallery, Milan, Italy; Abdoulaye Konaté: Prélude, LGDR, Paris, France. **2022:** Hommage à Abdoulaye Konaté, l'étoffe d'un maître - Biennale de Dakar, Sénégal; Des Petits Formats à Dakar - Grand Théâtre National, Dakar, Sénégal. **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. **2020:** Idéogrammes, signes, symboles et logos, Zeitz Moco, Cape Town; Couleurs d'âme, Blain|Southern New York, USA. **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. **2015:** Abdoulaye Konaté, Useful Dreams, Blain|Southern Berlin, DE; Abdoulaye Konaté, Primo Marella Gallery, Milan, IT. **2012:** Abdoulaye Konaté, Esadhar - L'Ecole Supérieure d'Art & Design, Le Havre, FR; Abdoulaye Konaté, Fondation Festival sur le Niger Ségou, ML; Abdoulaye Konaté, Tentures Teintures, Maison Revue Noire, Paris, FR; Abdoulaye Konaté, Project Window, InIVA, Rivington Place, London, UK. **2011:** La toile de Abdoulaye Konaté, Galerie Nationale de Dakar, SN. **2010:** Abdoulaye Konaté - Exposition rétrospective, Biennale de Dakar, SN. **2009:** Abdoulaye Konaté, Le temps de la danse, Galerie Saro Leon, Las Palmas, ES; Abdoulaye Konaté: Textile, Forum für Kunst, Heidelberg, DE.

Group Exhibitions

2026: Alternative Practices and Unbound Forms, African artists across recent Biennales, Primo Marella Gallery, Milan, Italy; Afroblue, Fondation Blachère, Bonnieux, France; I preferiti di Marino; Capitolo II - Opus Mundi, Centro Arti e Scienze Golinelli, Bologna Italy; "Africa Universe", Manifesta, Lyon, France. **2025:** Amore Chiama Colore, Fondazione d'ARC, Rome, Italy; More than meets the eye: Modern and Contemporary Art from Africa currently, Musée Rath of Geneva, Geneva, CH; Artist and Society, Tate Modern, London, UK; True Colors. Tessuti: movimento, colori e identità, MAXXI L'Aquila, L'Aquila, Italy; Kings and Queens of Africa, Musée du Louvre d'Abu Dhabi, UAE. **2024:** Unusual materials and forms for a new aesthetic, Primo Marella Gallery, Milan, Italy. **2023:** Hirafen, Atelier C3T, Tunis, Tunisia ; Soft and weak like water, 14th Gwangju Biennale, Gwangju, South Korea. **2022:** Documenta Kassel 15, Kassel, Germany; Expo Dubai 2020, Mali Pavillon, Dubai, UAE; Still Alive, Aichi Triennale, Aichi, Japan. **2021:** The black era, Primo Marella Gallery, Milan, Italy; Threads, Zwartzusters monastery, Antwerp, Duende Art Projects. **2020:** "Global(e) Resistance" at Centre Pompidou, Paris **2019:** Africa Universe, Primo Marella Gallery, Milan & Lugano; Hier est la mémoire d'aujourd'hui at L'Espace Communes, Paris, FR; Boundless Encounters: The 3rd Hangzhou Triennial of Fiber Art, Hangzhou, CN; On the Spiritual Matter of Art, MAXXI Museo nazionale delle arti del XXI secolo, Rome, IT; 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'Arorium, Casablanca, MA; Museum of Black Civilizations, Dakar, SN; The Contemporary Arts Rotonde, Abidjan, CI; Lagos, NG; Cape Town, ZA; African Union Headquarters, Addis-Abeba, ET; Rabat, MA ; La construcción de lo posible, 13th Havana Biennial, Cuba. **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; 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; The Liar's Cloth, Grimm Gallery, Amsterdam. **2017:** Viva Arte Viva, Venice Biennale, IT; Afriques Capitales, La Villette, Paris, FR; Vers le Cap de Bonne Espérance, Gare Saint Sauveur, Lille, FR; Back to black: No On and Off Ramps (curated by Babacar Mbow), Art Africa Miami Fair, US; The Summer Show 2017, Royal Academy of Arts (RA), London, UK; Afterwork, ILHAM Gallery, Kuala Lumpur, MY; L'Afrique en capitale, Musée Mohammed VI d'Art moderne et contemporain, Rabat, MA; **2016:** Still (the) Barbarians, EVA International, Ireland's Biennial, Limerick, IE; Group Show, 12 Solos, Blain|Southern Berlin, DE; Afterwork, Para Site Hong Kong, HK; tours to ILHAM Gallery, Kuala Lumpur, MY. **2015:** Katrine Helmersson and Abdoulaye Konaté, Norrköpingskonstmuseum, SE; Art_textiles, The Whitworth, The University of Manchester, UK; 19th Contemporary Art Festival Sesc_Videobrasil | Southern Panoramas, São Paulo, BR; Streamlines: Metaphorical and Geopolitical Interpretations of the Oceans, Deichtorhallen International Kunst und Fotografie, Hamburg, DE; Obsession, Maison Particulière, Brussels, BE.

SAMUEL NNOROM

Born in 1990, Isiukwuato, Abia state, Nigeria.

Living and working in Nigeria.

Samuel Nnorom has participated in numerous workshops and artist residencies in England, South Africa, and Nigeria, including the G.A.S. Foundation residency in 2022, founded by Yinka Shonibare, whose exploration of wax fabrics strongly resonates with Nnorom's practice. He has also taken part in several group exhibitions and art fairs between Nigeria and France and has been commissioned multiple times for public artworks in his home country. A three-time winner of the Life in My City Art Festival, he received first prize at iCreate Africa in 2019 and, in December 2022, was named the overall winner of the international Art for Change Prize, selected from over 2,500 submissions across 130 countries. He discovered his artistic talent at the age of nine while assisting his father in his shoemaking workshop, where he began creating life drawings of visiting customers. He was also influenced by his mother's tailoring studio, where, as a child, he played with colorful fabrics, needles, and threads. From an early age, the elements that now define his contemporary practice were already present. Describing himself as a "custodian of material culture," Nnorom explores materiality through textile recycling and a sociological reflection on the human condition. Through actions such as sewing, tying, and cutting, he creates intricate constellations of fabric-covered foam spheres, meticulously stitched together, evoking a metaphor for the "fabric of society" – closed social structures that shape the bubbles in which daily life unfolds. Nnorom navigates the boundaries between textile, painting,

and sculpture, using Ankara fabrics—whose origins are complex within the history of the African continent—to explore their shifting symbolism and reclaim a contemporary material omnipresent within his community. He is deeply interested in the identity and meaning embodied by fabric, particularly Ankara, widely used in West Africa. For the artist, fabric suggests a social structure that weaves humanity into society, while the bubble represents a form that holds or preserves something for a limited time. His mission is to engage viewers in questioning the socio-political structures and human conditions that define our lives, and what truth and conspiracy mean within contemporary existence. Bubbles function as temporary structures of containment and preservation. By merging the layered history of Ankara fabric with the encapsulated form of the bubble, Nnorom invites audiences to reflect on the individual narratives conveyed by each work. These sculptures are not confined to the history of Ankara alone; rather, that history forms the foundation for a broader discourse intertwining personal experience, recent events, speculative futures, and global contexts. Samuel Nnorom holds a Bachelor of Art Education with a specialization in Sculpture from the University of Jos and is currently completing a Master's degree in Sculpture at the University of Nigeria, Nsukka. A member of the New Nsukka School of Art, his practice explores Okirika garments and Ankara fabrics through sculptural "bubble" techniques, examining human experience in relation to socio-political and economic conditions.







Samuel Nnorom
Where Things Multiply, 2026
African Print Fabric, 280 x 190 x 30 cm



Samuel Nhorom
Architecture of Return, 2026
African Print Fabric, 118 x 164 x 32 cm



Samuel Nnorom
Attachment, 2024
African print fabric, 120 x 180 x 70 cm



Samuel Nnorom
Men as Tree I, 2024
African Print Fabric, 160 x 85 x 90 cm



Solo and Group Exhibitions

2026: Alternative Practices and Unbound Forms, African artists across recent Biennales, Primo Marella Gallery, Milan, Italy; "Africa Universe", Manifesta, Lyon, France. **2026.** **2025:** AMORE CHIAMA COLORE, Fondazione d'ARC, Rome, Italy; Sensibilités Vaudou dans l'art contemporain d'Afrique, Fondation Blachère, Bonnieux; Human Acts: Of Pain and Possibility, Galerie REVEL, France; Eterno Desiderio, MINIARTEXTIL, Palazzo Broletto, Como, Italy; Summer Exhibition 2025, Royal Academy of Arts, London, UK; Solo Show, Primo Marella Gallery, Lugano, CH. **2024:** InterAction, Fondazione Made in Cloister, Napoli, Italy; Black Rock Pavilion, Dakar Biennial, Senegal; Eye of the Earth, Textile Museum of Canada, Toronto, Canada; Multitude or Minority, Saatchi Gallery, London, UK; A Material World: In the Beginning, Kateferri Project, New York, USA; What Tomorrow Holds, THK Gallery, Capetown, South Africa; Interwoven Narratives, Galerie Revel, Paris, France. **2023:** Unusual Materials and Forms for a New Aesthetic, group show, Primo Marella Gallery, Milano, Italy; 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; Politics of Clothes, The Mitochondria Gallery, Houston Texas, United State of America; Politics of Fabrics, an Expository solo exhibition, The Guest Artist Space, Yinka Shonibare Foundation, Lagos; Immigration and Integration, The Art House, Wakefield United Kingdom; Maps of Meaning, 5 artist show, Rele Gallery, Lagos Nigeria; Paragone: What's with mediums today?, The Water Museum - EPAL, at the Dépósito da Patriarcal and at the Cape Verde; Cultural Centre, Portugal; Undiscovered, 5 artist show, Thought Pyramids, Lagos Nigeria; International Royal Oversea League Art exhibition, London, UK; Tiwani Contemporary, viewing

room show, London; Kate-Ferri Project, Dark Matters, 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, Ceddi plaza Abuja, Nigeria; Top 100 - Life in My City Art Festival. **2018:** Life in My City Art Festival, 2018. Top 100, Enugu, Nigeria. **2017:** NNPC and Chevron Art Teacher's Certificate of Achievement, Lagos, Nigeria; Union Bank Art Challenge Exhibition, Lagos, Nigeria; Top 50 - Life in My City Art Festival, Lagos, Nigeria; African Art Resource Centre, National Museum Onikan Lagos, Nigeria. **2016:** African Art Resource Centre, art exhibition, National Museum Onikan Lagos, Nigeria; Spanish Art Competition, Thought Pyramid Art Center Abuja, Nigeria; Life in My City Art Festival, Enugu Nigeria. **2015:** 6th National Visual Art Competition (Theme: National Security and Stable Power Supply) Abuja, Nigeria. **2014:** Life in My City Art Festival, Enugu, Nigeria; African Art Resource Center (AARC), Art for Life, Lagos, 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, Nigeria. **2012:** 4th National Visual Art Competition, Nigeria Gallery of Art (Theme: National Security), Abuja Nigeria. **2010:** 3rd National Visual Art Competition, Nigeria Gallery of Art, Tertiary Category; (Theme: Electoral Reform as Ethics for Good Governance), Abuja Nigeria.

JOËL ANDRIANOMEARISOA

Born in 1977 in Antananarivo, Madagascar

Lives and works between Paris, Antananarivo and Magnat-l'Étrange.

Joël Andrianomearisoa began his artistic practice in the mid-1990s, quickly distinguishing himself through a multidisciplinary approach spanning performance, fashion, design, video, photography, scenography, architecture, installation, and visual arts. Initially trained in Madagascar, he later continued his studies in Paris at the École spéciale d'architecture, graduating in 2005 with a graphic and textile-based project that already signaled his departure from traditional architectural frameworks. His work unfolds through a wide range of materials and media, giving form to abstract and non-explicit narratives. Deeply influenced by his Malagasy roots, his practice explores an aesthetics of emotions: delicate, layered works that evoke feelings which are difficult to name. While textile remains his primary medium, Andrianomearisoa constantly expands his research through the use of diverse materials, carefully selected to construct compositions that convey emotional states—balancing elegance, tension, and poetic resonance. Material thus becomes the vehicle of a subtle language, communicating in an allusive, almost whispered manner. In 2019, Andrianomearisoa represented Madagascar at the 58th Venice Biennale, and his work has been exhibited in major international institutions including MAXXI, Rome (2018); Hamburger Bahnhof, Berlin (2010); the Smithsonian National Museum of African Art, Washington, DC (2015); the Centre Pompidou, Paris (2005); and more recently at the Palais de Tokyo, Paris (2021). In 2022, alongside OUR LAND JUST LIKE A DREAM at MACAAL (Morocco), he presented a solo exhibition on the African continent: THE FIVE CONTINENTS OF ALL OUR DESIRES,

installed in the atrium of Zeitz MOCAA in Cape Town, South Africa. In October 2021, he also unveiled two public sculptures in Antananarivo, supported by the Fonds Yavarhousen. In 2024, he inaugurated a new 2,000-square-meter space for his foundation, Hakanto Contemporary. In 2025, Joël Andrianomearisoa's works entered the permanent collection of the Metropolitan Museum of Art in New York. Dedicated to the promotion of contemporary Malagasy art, the independent non-profit space Hakanto Contemporary was co-founded in Antananarivo in 2020 by the artist—who also serves as its artistic director—together with entrepreneur and patron Hasnaine Yavarhousen. A project by artists for artists. His works are also included in numerous collections, including: Zeitz MOCAA (Cape Town, South Africa); Museum Sztuki (Lodz, Poland); the National Museum of African Art, Smithsonian Institution (Washington, DC, USA); Musée Les Abattoirs (Toulouse, France); Leal Rios Foundation (Lisbon, Portugal); MACAAL (Marrakech, Morocco); Studio Museum (Harlem, New York, USA); FRAC La Réunion (France); Médiathèque du Tampon (La Réunion, France); Art in Embassies (Madagascar & USA); Koç Foundation (Istanbul, Turkey); Sindika Dokolo Foundation (Luanda, Angola); Fondazione Golinelli (Bologna, Italy); Collection Revue Noire (Paris, France); Fondation Zinsou (Cotonou, Benin); Frederic de Goldschmidt Collection (Brussels, Belgium); Nathalie Aureglia Collection (Monaco); Fondation H (Paris and Antananarivo); Christian Dior Haute Couture; Collection Yavarhousen (Antananarivo, Madagascar); Centre National des Arts Plastiques (France), among others.





Joël Andrianomearisoa
L'or de Dior, 2025
Textile, 195 x 135 cm





Joël Andrianomearisoa
TANY ACT IX, 2025
Textile, 130 x 90 cm



Joël Andrianomearisoa
TOKOTANY ACT XIV, 2025
Textile, 130 x 90 cm



Joël Andrianomearisoa
Volamena, 2022
Textile, 50 x 40 cm

Solo Exhibitions

2026: ALL MY HOPES BELONG TO YOU, Transfo, Emmaüs Solidarité, Paris, France. **2025:** Tools of Emotions and Desires, Ludwig Museum, Koblenz, Germany; Les Herbes folles du vieux logis, Art Basel Paris' Public Program, Paris, France; PLEASE SING ME MY SONG BEFORE YOU GO, Hakanto Contemporary, Antananarivo, Madagascar; TOKOTANY, Primo Marella Gallery, Milan, Italy; MIRACLE, Almine Rech, New York City, USA; PROMESSE, Fondation Zinsou, Ouidah, Cotonou, Benin. **2024:** Home almost home, Flow Gallery, Antananarivo, Madagascar; All of Me Takes All of Me, Standing Pine Gallery, Tokyo, Japan; MEASURES LULLABIES AND WHISPERS, Ifa Gallery, Berlin, Germany; Things and something to remember before daylight, Almine Rech Paris, France. **2023:** Un autre monde, Carte Blanche, Paris + par Art Basel, Grand palais éphémère, Paris, France; Serenade serenade serenade and the triumph of romances, Paris + par Art Basel Hors les murs, Jardin des Tuileries, Paris, France; Il cielo in una stanza, Primo Marella Gallery, Lugano, Switzerland; Litanie des horizons obscurs, Almine Rech Paris, FrontSpace, France; Lamba forever mandrakizays, Projects, Hakanto Contemporary, Antananarivo, Madagascar; My heart belongs to the other, Church Projects, Cape Town, South-Africa; Legends of daylight, Project, Mandarin Oriental Marrakech, Morocco; Les prémices d'une mélancolie infinie, Arthro, Kyoto, Japan. **2022:** Les herbes folles du vieux logis, Primo Marella gallery, Milano, Italy; The five continents of all our desires, Zeitz MOCAA, Cape-Town, South-Africa; Our land just like a dream, MACAAL, Marrakech, Morocco; Josep, the world and I, Centre Grau-Garriga d'Art Textil Contemporani, Barcelona, Spain; Random desires for a certain kind of architecture, Sabrina Amrani, Madrid, Spain; Au Rythme De Nos Désirs Dansons Sur La Vague Du Temps, sculpture parc du château de villerscotterêts; Les Rêves Et Les Nuits, solo project, art absolutement magazine, Paris; La nouvelle main, Project, Hakanto Contemporary, Antananarivo, Madagascar; Les prémices d'une mélancolie infinie, Standing Pine gallery, Nagoya, Japan; **2021:** Brise du rouge soleil, Tours et remparts d'aigues-mortes, France; Histoire d'un départ, Toulouse-Blagnac Airport X Les Abattoirs, France; 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; **2020:** We Were So Very Much In Love, Musée d'Art Roger Quillot, Clermont-Ferrand, France; There Might Be No Other Place In The World As Good As Where I'm Going To Take You, 22nd Biennale of Sydney; Serenade is not dead, Dallas Contemporary, Dallas, USA; This evening the night doesn't want to end, Domaine de Chaumont-sur-Loire, France; Ici nous portons tous les rêves du monde,

Fdd HY ArtPlatform Antananarivo, Madagascar; Un artiste, un monument, Cmn Tours et remparts Aigues-mortes, France; Tba, Musée d'Art Roger Quillot, Clermont-Ferrand, France; **2019:** I have forgotten the night, Madagascar Pavilion, solo show, 58th Biennale di Venezia, Venice, Italy; Cartography of desires, the space between us, Encounters Art Basel, Hong Kong; Blue take me to the end of all loves, Primo Marella gallery, Milan, Italy; Le printemps, Muse, Monaco. **2018:** No habíamos terminado de hablar sobre el amor, Centro de Arte Alcobendas, Madrid, Spain; Le Pli, Fundação Leal Rios, Lisbon, Portugal; The geometry of the angle as point of no return to dress the contemporary, Primæ Noctis, Lugano, Switzerland; Sur un horizon infini se joue le théâtre de nos affections, Fondation Zinsou & Musée Ouidah, Cotonou, Bénin; Le vent souffle sur votre cœur, Château D'Assier, Assier, France. **2017:** Sur un horizon infini se joue le théâtre de nos affections, Fondation Zinsou & Musée Ouidah, Cotonou, Bénin; Chanson de ma terre lointaine, Primo Marella, Milan, Italy; Sentimental Products, Musée Les Abattoirs, Toulouse, France Le La Tour du Monde, Galeries Lafayette, Paris, France; Va et vient, Canal du Midi, France. **2016:** The labyrinth of passions, Mykolas Zilinskas Art Museum, Kaunas, Lithuania La maison sentimentale, solo project, Biennale de Dakar 2016, Dakar, Sénégal Accrochage, Rx, Ivry sur Seine, France. **2015:** Parlez-moi, Institut Français, Antananarivo, Madagascar. **2014:** Carte blanche to Joël Andrianomearisoa X Vendôme Luxury; Le Meurice & Hôtel D'Evreux, Paris, France. **2013:** SENTIMENTAL, Maison Revue Noire, Paris, France. **2012:** Waiting for the seventh day that will bring us together, Jack Bell Gallery, London, GB. **2011:** 0621146952, L'inlassable Galerie, Paris; En l'attente de l'aube qui nous surprendra aux rives du sommeil, Nomad Gallery, Brussels, Belgium; Le temps d'une rencontre ou pour toujours, Galerie Béatrice Binoche, Saint Denis, La Reunion island; Hôtel des Rêves, Hôtel du Louvre, Antananarivo, Madagascar. **2010:** A perfect kind of love, Goodman Gallery, Johannesburg, South Africa Smatesh; Remix, Comme Il Faut, Tel Aviv, Israel. **2009:** I don't know how to begin, I don't know how it will end, Aksent, Gent, Belgium. **2008:** Une histoire, CCAC, Antananarivo, Madagascar. **2007:** Black out, mentalklinik project space, Istanbul, Turkey.

Group Exhibitions

2026: Alternative Practices and Unbound Forms, African artists across recent Biennales, Primo Marella Gallery, Milan, Italy; "Africa Universe", Manifesta, Lyon, France; ARCO MADRID, Sabrina Amrani Gallery, Madrid, Spain; FEO, Hakanto Contemporary, Antananarivo, Madagascar; Night of a Lifetime, SAMoCA, Riyadh, Saudi Arabia; HERE: Pride and belonging in African Art, Smithsonian National Museum of AfricanArt, Washington, USA; Blow Like a Monsoon, Museum of Fines Arts, Gifu, Japan. **2025:** MINEBANE! Contemporary Art - The Taguchi Art Collection, Akita Museum of Art, Akita, Japan; Eterno Desiderio, MINIARTEXTIL, Palazzo Broletto, Como, Italy; SONGER LA VAGUE SUR UN HORIZON UNE PROMESSE, Biennale des Arts et de la Culture, Nice, France; DIOR, DESIGNER OF DREAMS, Museum National of Saudi Arabia, Riyadh; **2024:** Sur la vague infinie se joue le théâtre de nos affections, Un été au Havre, France; Africa today!, La ferme d'en haut, Villeneuve d'Ascq, France; L'OR DE DIOR, GUARDIAN ART CENTER, Beijing, China. **2023:** The Five Continents of Our Desire, Zeitz Moca, Cape Town, South Africa; Unusual materials and forms for a new aesthetic, Primo Marella Gallery, Milan, Italy; ALMOST HERE, ALMOST THERE, ALMOST HOME, Mariane Ibrahim Gallery, Chicago, USA; NGV Triennial, Melbourne, Australia; Almost here, Almost there, Almost home, Mariane Ibrahim, Chicago, USA; Hirafen, Atelier C3T, Tunis, Tunisia; Introduction, Standing Pine Gallery, Japan; Les Fleurs du mal, Maison Guerlain, Paris, France; Passage to Promise, Gregor Podnar, Vienna, Austria; Africa Supernova, Kunsthal kAde, Amersfoort, The Netherlands; Chimères, Fondation Blachère, Bonnieux, France; CIVILIZATION: The Way We Live Now, Saatchi Gallery, London, GB; Tales for a stranger, he Warehouse, Zaventem, Belgium; Decay: An ode to the impermanent, Stedelijk Museum, Amsterdam, The Netherlands; Rooms of resonance, Cloud Seven, Brussels, Belgium; Fêtons le printemps, Saint-Vincent-de-Paul, Paris, France; **2022:** Christian Dior: Designer of dreams, Museum of Contemporary Art Tokyo, Japan; Ubuntu, un reve lucide, Palais de Tokyo, Paris, France; Kosmogonie, Cobra Museum, Amsterdam, The Netherlands. **2021:** Africa Universe - Part 2, Primo Marella Gallery, Milan, IT; Dear Summer, Standing Pine, Nagoya. **2020:** Africa Universe, Primæ Noctis Art Gallery, Lugano, CH; Africa Universe, Primo Marella Gallery, Milan, IT; Kubatana, Vestfossen Kunstlaboratorium, Norway; Encounters Art Basel, Hong Kong. **2019:** Two together, Zeitz MOCAA, Cape-Town, South Africa; A beast a God a Line, Kunsthall Trondheim, Norway. **2018:** African Metropolis, An imaginary city, Maxxi, Roma, Italy; Hello World, Hamburger Bahnhof Museum, Berlin, Germany; Dhaka Art Summit, Dhaka, Bangladesh;

A Beast, A God, A Line, Para Site, Hong Kong; The black sphinx II, Primo Marella, Milan, Italy; Tissage tressage quand la sculpture défile, Villa Datris, L'Isle sur la Sorgue; A Beast, A God, A Line, Museum of Modern Art Warsaw, Poland; La Sfinge Nera II, Primæ Noctis, Lugano, Switzerland; Joël Andrianomearisoa & Abdoulaye Konaté, Richard Koh Fine Art, Kuala Lumpur All, BienalSur, Ufgs centro & Campus Vale, Porto Alegre, Brazil; The black sphinx, Primo Marella, Milan, Italy; Autour du nouveau réalisme, Les Abattoirs, Toulouse, France; The white hunter, Frigoriferi Milanesi, Milan, Italy; Afriques Capitales, La Villette, Paris. **2017:** BienalSur, Muntref - Avenida del Libertador, Buenos Aires. **2016:** Essentiel paysage, Macaal, Marrakech, Morocco; White surfaces, Primæ Noctis Gallery, Lugano, Switzerland; New York Not really really, Frederic de Goldschmidt collection, Brussels, Belgium; Comme sur du papier, Frac Réunion, Reunion Island. **2015:** Africa Africans, Museu Afro Brasil, Sao Paulo, Brasil; Divine Comedy, Smithsonian, Washington, USA; Something else, Off Biennale Cairo, Egypt. **2014:** Political Patterns, Seoul Museum of Art, Seoul, Korea; Divine Comedy, SCADMOA, Savannah, USA; Divine Comedy, MMK, Frankfurt, Germany; Biennale de Dakar 2014, Senegal; Warm heart of Africa, Primæ Noctis Gallery, Lugano, Switzerland. **2013:** Nouvelles vagues, Slmp, Palais de Tokyo, Galerie de Roussan, Paris, France; L'échappée belle, Grand Palais, Paris, France. **2012:** The progress of love, Menil Collection, Houston, USA; 21X29,7, Galerie de Roussan, Biennale de Belleville, Paris, France MiniArtexil, Montrouge, France. **2011:** MiniArtexil 2011, Milano & Como, Italy; Africa!, Galerie Husenot, Paris, France. **2010:** In Context, SA National Gallery, Cape Town, South Africa; The Global Africa Project, Museum of Arts & Design MAD, New York, Usa; Africa assume Art Position I, Primo Marella Gallery, Milano, Italy 12th Cairo Biennale, Cairo, Egypt; Africa Off the wall, Gustavsbergs Konsthall, Stockholm, Sweden; A Collective Diary, Herzliya Museum of Contemporary Art, Tel Aviv, Israel; "Flow", Studio Museum Harlem, New York. **2009:** Sphères 2009, Galleria Continua, Goodman Gallery ... Le Moulin, France; **2007:** "Africa Remix", Johannesburg Art Gallery, South Africa; Paris Black, Museum der welt kulturen, Frankfurt, Germany. **2006:** Biennale du design, Saint Etienne, France; "Africa Remix", Moderna Museet, Stockholm, Sweden; "Africa Remix", Mori Art Museum, Tokyo, JP; 9 Bienal de la Habana, Havana, Cuba. 2005: Africa Remix, Centre Pompidou, Paris. **2004:** "Africa Remix", Museum KunstPalast, Düsseldorf, Germany. 2001: Sand und seide, Ifa, Stuttgart, Germany. **2000:** "Paris pour escale", Arc - Musée d'Art Moderne, Paris, France; Fun five fun story, Art Gallery of New South Wales, Sydney, Australia.

TROY MAKAZA

Born in 1994, Harare, Zimbabwe

Living and working in Harare, Zimbabwe

Troy Makaza's surreal works, woven with painted silicone cords, inhabit the space between painting and sculpture, creating a threadlike structure. His creations maintain diverse narratives, ranging from issues of a socio-political nature to more personal stories and visions, determined by the artist's experiences. *"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."* Troy Makaza's surreal works woven from painted silicone strings strange silicone works inhabit the space on either side of painting and sculpture. Threadlike spider webs of hair, accented with bands and braids of bright colour silicone, are part of Makaza's broader examination of the fluid and in- flux relationships between the sexes in contemporary Zimbabwe. The twisted strands bound together build powerful metaphors

for social and intimate spaces, where traditional roles are no longer assured and liberal attitudes don't always belong. While Makaza's personal narratives for his work are ideologically passionate and focused, his approach is as always playful and fluid, giving audiences their own space to engage with the work in ways which are not prescribed. He borrows widely yet subtly both from popular visual culture, traditional symbolism and art history as a source of his colourful agglomerations, where colours and forms become the prime actors in the works. 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. 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 to 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.





Troy Makaza
The invisible threshold 2, 2026
Silicone infused with pigment, 193,5 x 95 cm



On the left:
Troy Makaza
Dzimba centric, 2026
Silicone infused with pigment, 154 x 114 cm



On the right:
Troy Makaza
Domestic Entitlements, 2025
Silicone infused with pigment, 126 x 146 cm

Solo and group Exhibition

2026: Alternative Practices and Unbound Forms, African artists across recent Biennales, Primo Marella Gallery, Milan, Italy; "Africa Universe", Manifesta Lyon, France. **2025:** Troy Makaza. Leave the Door Open. Galerie Farah Fakhri, Abidjan, Cote d'Ivoire; Troy Makaza, Solo Show, Galerie Poggi, Paris, France. Zurich Art Week, HUNYANZVI (MASTERY), Bahnhofstrasse, Zurich, Switzerland. **2024:** Zimbabwe Pavilion at the 60th International Art Exhibition La Biennale di Venezia, Italy; Untwisting The Fantasy, Galerie Poggi, Paris, France; Un Ciel Intérieur, Musée d'Art et de Culture Soufis MTO, France; Art Basel Miami Beach, USA; ARCOMadrid, Galerie Poggi, IFEMA Feria de Madrid, Spain. **2023:** The Armony Show, Jarvis Center, New York, USA. La Première Pierre, Galerie Poggi, Paris, France; Untwisting the Fantasy, Galerie Poggi, Paris, FR; **2022:** Troy Makaza. Instinct of great survivors, Primo Marella Gallery, Lugano, CH; Kufa izuva rimwe, First Floor Gallery Harare, ZW. Paris+by Art Basel, Galerie Poggi, Grand Palais Éphémère Paris, France; Le Fil du Temps, Manifesta, Lyon, France. **2021:** Africa Universe - Part II, Primo Marella Gallery, Milan, IT. Troy Makaza. Dispatches from Zambesia, Art Basel, Miami Beach, US; Age of Displacement, First Floor Gallery Victoria Falls, ZW; Ecce Homo, Hôtel Puyricard d'Agar, Cavaillon, France; Frieze N°9 Cork Street, Galerie Poggi, London, UK; Travels with Herodotus (Domenico de Chirico curator), Galleria Bianconi, Milan, Italy; Mirror Mirror! - South South Veza, First Floor Gallery Harare, Harare, Zimbabwe. **2020:** Level Mosi-oo-Tunya, First Floor Gallery,

Victoria Falls; ARCOLisboa Online, First Floor Gallery Harare. **2019:** Africa Universe. Chapter 2, Troy Makaza: Visceral Politics, Primo Marella Gallery, Milan, Italy; Welcome Home, Museum of Modern African Art al Maaden, Macaal, Marrakesh, Morocco; Kubatana - Contemporary African Art Survey, Kunstlaboratorium, Norway. **2018:** THE BLACK SPHINX II, Primo Marella Gallery, Milan, Italy; Next Level, First Floor Gallery Harare, Harare, Zimbabwe; 'Five Bhub' - Zeitz MoCAA, Cape Town, South Africa; Right at the Equator, Depart Foundation, Los Angeles. **2017:** Another Antipodes, PS Art Space, Fremantle, Australia; FNB Joburg Art Fair, First Floor Gallery Harare, Johannesburg, South Africa; AKA Paris, First Floor Gallery Harare, Paris, France; Young Now, Hazard Gallery, Johannesburg, South Africa; Collaging The City, First Floor Gallery Harare, Harare, Zimbabwe; Cape Town Art Fair, First Floor Gallery Harare, Cape Town, South Africa; London Art Fair, First Floor Gallery Harare, London; Face The Magic, Loving | Monro, Los Angeles, USA. **2016:** 'I am because you are', 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 Arts, Harare, Zimbabwe; Kuyaruka - Age of Accountability, First Floor Gallery Harare, Harare, Zimbabwe. 2014: Green Shoots (NGZ Visuale Art Certificate Graduate exhibition), National Gallery of Zimbabwe, Harare, Zimbabwe; Young Artist, National Gallery of Zimbabwe, Harare, Zimbabwe.

ESTHER MAHLANGU

Born in 1935, Middleburg, South Africa

Lives and works in Middleburg, South Africa

Esther Mahlangu (born 1935, Middelburg, South Africa) is one of the most influential figures in contemporary African art and a leading voice in the transmission and reinvention of Ndebele tradition. Raised in a rural context, she learned decorative painting from her mother and grandmother, following a practice passed down through generations. From the outset, Mahlangu redefined this visual language, moving it beyond the domestic sphere and transforming it into an internationally recognized artistic practice. Her work is distinguished by the use of bold geometric patterns, outlined in black and filled with flat, vibrant colors. Originally tied to the decoration of homes during ritual occasions, these elements are translated onto canvas, sculpture, and objects, preserving their symbolic value while expanding their context. In this shift, tradition is not merely preserved but reinterpreted as a contemporary language capable of engaging a global audience. Mahlangu's international career began in 1989 with her participation in *Magiciens de la Terre* in Paris. In 1991, she became the first woman and the first African artist to be invited to the BMW Art Car Collection, alongside figures such as Andy Warhol and David Hockney. Since then, she has collaborated with major institutions, museums, and global

brands, including BMW and Rolls-Royce, bringing Ndebele aesthetics into diverse contexts spanning art and design. Her work has been presented in major international exhibitions. She was a key participant in the 5th Lyon Biennale in 2000 and took part in the 3rd Moscow Biennale of Contemporary Art in 2009. Her works are included in the renowned Jean Pigozzi Collection, also exhibited at the Guggenheim Museum Bilbao in 2006. In 2014, she held her first solo exhibition in the United States, *Esther Mahlangu: An Artistic Residency*, at the Virginia Museum of Fine Arts, and in 2016 her work was featured in *South Africa: The Art of a Nation* at the British Museum. In 2024, she was invited to the 60th Biennale di Venezia, titled *Foreigners Everywhere*, where her work in the Central Pavilion became one of the most photographed and widely discussed highlights of the exhibition. Alongside her international success, Mahlangu has maintained a strong connection to her community, founding a school in South Africa to pass on Ndebele painting techniques to younger generations. Her practice acts as a bridge between tradition and contemporaneity, local identity and global visibility. Through her work, Esther Mahlangu continues to demonstrate how a deeply rooted cultural language can evolve while preserving its integrity.







Esther Mahlangu
Untitled, 2009
Mixed media and beads, 48 x 9 cm



Esther Mahlangu
Ndebele pattern, 2017
Acrylic on canvas, 93 x 124 cm



Esther Mahlangu
Untitled, 2009
Sculpture in fabric, beads and assemblage of various materials, 28 x 12 x 8 cm



Solo Exhibitions

2025: Art Basel, Basel, Kabinett; Sector, Jenkins Johnson Gallery, Basel, Switzerland; Frieze New York, Jenkins Johnson Gallery, New York, NY; When Heart and Mind Agree, Jenkins Johnson Gallery, San Francisco, CA; FOG Design + Art Fair, Jenkins Johnson Gallery, San Francisco, CA. **2024:** Art Basel Miami Beach, Kabinett Solo Exhibition, Jenkins Johnson Gallery, Miami, FL; Then I Knew I Was Good at Painting: Esther Mahlangu, A Retrospective, Wits Art Museum, Johannesburg, South Africa; Then I Knew I Was Good at Painting: Esther Mahlangu, A Retrospective, Iziko South; African National Gallery, Cape Town, South Africa; 1-54 Contemporary African Art Fair, The Melrose Gallery, New York, NY. **2023:** Dr. Esther Mahlangu: The Breath of Calligraphy, Galerie Enrico Navarra, Paris, France; Dr. Esther Mahlangu: Where Two Rivers Meet, Almine Rech, London, United Kingdom. **2021:** Dr. Esther Mahlangu, Almine Rech, Paris, France. **2020:** Esther Mahlangu 85, The Melrose Gallery, Johannesburg, South Africa; Unveiling of the 'Mahlangu' Rolls-Royce Phantom, Cape Town, SA; Investec Cape Town Art Fair - Past/ Modern Section, Cape Town, SA; Abstractions of a Culture: Towards a Retrospective, Investec Cape Town Art Fair, Past; Modern Section, The Melrose Gallery, South Africa; Disrupting Patterns, The Melrose Gallery at the One&Only, Cape Town, South Africa. **2019:** Timeless - Between Matter and Spirit by The Melrose Gallery, Oliewenhuis Art Museum, Bloemfontein, South Africa; Timeless - Between Matter and Spirit by The Melrose Gallery, Investec Cape Town Art Fair, Cape Town, South Africa; Esther Mahlangu, Arena Studio d'Arte, Verona, Italy. **2017:** A Tribute to Nelson Mandela, The Melrose Gallery, Johannesburg, SA. **2016:** BMW Lounge, FRIEZE ART FAIR, London, UK; Esther Mahlangu: Ex Africa Semper Aliquid Novi, Kyo Noir Studio, Viterbo, Italy. **2015:** Esther Mahlangu 80, UCT Irma Stern Museum, Cape Town, South Africa. **2014:** Esther Mahlangu: An Artistic Residency, Virginia Museum of Fine Arts, Richmond, VA. **2012:** Overlay, 34FineArt, Cape Town, South Africa. **2010:** L'Africa Nei Loro Occhi, Vitarate, Viterbo, Italy; I Colori Della Mia Tribu, Centro Espositivo St.Art, Calenzano, Italy; Esther Mahlangu - La Regina d'Africa, Palazzo Samone, Cuneo, Italy; Esther Mahlangu - La Regina d'Africa / African Dreams, Villa Genovese, Messina, Italy; Esther Mahlangu - La Regina d'Africa, Museo Magi '900, Bologna, Italy. Regina d'Africa, Galleria Franco Riccardo Artivisive, Naples, Italy. **2009:** Esther Mahlangu, La regina d'Africa (The African Queen), Artetivù Exhibition Center, Marcon, Italy; Esther Mahlangu, Un Artiste Ndebele Ai Colonos, Villacaccia di Lestizza, Udine, Italy. **2008:** Esther Mahlangu: Reacquiring, The Kyle Kauffman Gallery, New York, NY. **2007:** Esther Mahlangu 2007, 34LONG, Cape Town, SA; Why Africa?, Fiat 500, Turin, Italy. **2005:** Esther Mahlangu, 34LONG, Cape Town, South Africa. **2003:** Esther Mahlangu 2003, Irma Stern Museum, Cape Town, South Africa. **1998:** Esther Mahlangu, Musée des Arts d'Afrique et d'Océanie, Paris, France. **1997:** Esther Mahlangu and the Art of the Ndebele, York College, York, PA. **1996:** Recent Oil paintings: Esther Mahlangu, Parish Gallery, Georgetown, DC. **1995:** United States Tour in Tribute to Esther Mahlangu, South African Muralist. **1994:** Esther Mahlangu, South African Muralist: The BMW Art Car and Related Works, National Museum of Woman in the Arts, Washington D.C.



Group Exhibitions

2026: Alternative Practices and Unbound Forms, African artists across recent Biennales, Primo Marella Gallery, Milan, Italy. **2025:** Femmes, curated by Pharrell Williams, Perrotin, Paris, France; Giants, the collection of Alicia Keys and Swizz Beatz, Minneapolis Institute of Art, Minneapolis, MN; Kings and Queens of Africa, Louvre, Abu Dhabi, United Arab Emirates. **2024:** Then I Knew I Was Good at Painting: Esther Mahlangu, A Retrospective, Iziko South African National Gallery, Cape Town, SA; The Avant Garde: Those Ahead of Their Time, Jenkins Johnson Gallery, San Francisco, CA; Frieze London, Almine Rech and the BMW Group, London, UK; Giants, the collection of Alicia Keys and Swizz Beatz, Brooklyn Museum, New York, NY; Giants, the collection of Alicia Keys and Swizz Beatz, Brooklyn Museum, High Museum, Atlanta, GA; 60th International Art Exhibition Stranieri Ovunque Foreigners Everywhere, Venice Biennale Main Pavilion, Venice, Italy; What's Mine, What's Yours. Galeria La Cometa, Miami, FL. **2023:** Artmonte-Carlo, Almine Rech at Grimaldi Forum, Monaco, Italy; Frontline, Swivel Gallery, New York, NY; In Dialogue: Abstraction & Figuration, Visioner, New York, NY. Geometric Abstraction, Alpha 137 Gallery, New York, NY; The Female Emperor, 137 Gallery, New York, NY; Unique Works: Paintings, Works on Paper and Board, Alpha 137 Gallery, New York, NY; Works By or About Black artists, Alpha 137 Gallery, New York, NY; To Weave the Sky: Textile Abstractions, Jorge M. Pérez Collection, EL Espacio 23, Miami, FL; Archipelago Hervé Di Rosa, Museu de Arte Arquitetura e Tecnologia (MAAT), Lisbon, Portugal; Africa Fashion, Brooklyn Museum, Brooklyn, NY; Africa Supernova, Carla & Pieter Schulting Collection, Kunsthal KAdE, Amersfoort, Netherlands; Heritage Exhibition, 20th Africa Growth and Opportunity Act Forum, Johannesburg, South Africa; Icons of Contemporary Art, Bellagio Fine Art Gallery, Las Vegas, NV; **2022:** When Rain Clouds Gather- Black South African Women Artists, 1940 - 2000, Norval Foundation, Cape Town, South Africa; Bande-Annouce, La Collection Pigozzi à Cannes. Gare Maritime de Cannes, Cannes, France; SculptX 2022, The Melrose Gallery, Johannesburg, South Africa; 2021 House Party, THEFOURTH, Cape Town, South Africa; Cosmogonies Zinsou: An African Collection, MO.CO. Hôtel des Collections, Montpellier, France; Africa Staged, LISIO Gallery, Arezzo, Italy; A Force For Change, Agora Gallery, New York, NY; Breaking Down the Walls, Iziko: South African National Gallery, Cape Town, South Africa; **2020:** Courage is as Contagious as Fear, Selected Works from the Hoosein Mahomed Collection, Norval Foundation, Cape Town, South Africa. **2019:** Conflict Resolution Art, Serafio Space, Athens, Greece; Expressions d'Afrique : Inside Jean Pigozzi's Collection, Galerie Gmurzynska, Zürich, Switzerland. **2018:** Not A Single Story, Nirox Foundation Sculpture Park, Cradle of Humankind, South Africa African Passions, Cadaval Palace, Évora, Portugal; BMW Art Cars Collection, Museum der Bildenden Künste Leipzig, Leipzig, Germany; **2017:** Amref Health Africa: Benefit Auction 2017, Amref

Health Africa Artball, New York, NY; Colours, Imibala Gallery, Somerset West, South Africa; A Tribute to Nelson Mandela, The Melrose Gallery, Johannesburg, South Africa; Concours South Africa, Sun City, South Africa; FNB Art Fair, Johannesburg, South Africa. **2016:** Celebrating Contemporary African Art, Amref Health Africa Artball, New York, NY; South Africa: The Art of a Nation, The British Museum, London, United Kingdom; Regarding Africa: Contemporary Art and Afro-Futurism, Tel Aviv Museum of Art, Tel Aviv, Israel; BMW Lounge, Frieze Art Fair, London, United Kingdom. **2015:** Imibala Gallery, Somerset West, South Africa; 40 years of BMW Art Cars, BMW Museum, Munich, Germany; Amref Health Africa Artball: Celebrating Contemporary Art, New York, USA. **2014:** Cape Town Art Fair, Cape Town, South Africa; Les Magiciens de la Terre (Revisited), Centre Georges Pompidou, Paris, France; Look Mickey!, 34FineArt, Cape Town, South Africa; Traditional African Murals, Museum of African Art, Belgrade, Serbia. **2013:** FourWalls, 34FineArt, Cape Town, South Africa; Africana, Fondazione Mudima, Milan, Italy; Urban Interpretation, Graffik Gallery, London, United Kingdom; 1:54 Contemporary African Art Fair, London, United Kingdom; Les Trésors de l'Art Modeste, Musée International des Arts Modestes, Sète, France. **2012:** Blend, 34FineArt, Cape Town, South Africa; Art Drive! The BMW Art Car Collection 1975-2010, London, United Kingdom. **2011:** ArtMonaco'11, Grimaldi Forum, Monaco; Africa. Objetos y Sujetos, Teatro Fernan Gomez Centro de Arte, Madrid, Spain; Durban Tourism Indaba, Inkosi Albert Luthuli Convention Centre (Durban ICC), Durban, South Africa; Ensemble, 34FineArt, Cape Town, South Africa. **2010:** Twenty: South African Sculpture of the Last Two Decades, Nirox Sculpture Park, Cradle of Humankind, South Africa; ATASA Trust Southern Africa Handcraft & Ndebele Art Exhibition, Worker's Library, Johannesburg, South Africa; The Global Africa Project, Museum of Arts and Design, New York, NY; Toronto International Art Fair, Toronto, Canada. **2009:** Against Exclusion, 3rd Moscow Biennale of Contemporary Art, Garage Museum of Contemporary Art, Moscow, Russia; Africa? Una Nuova Storia, Complesso del Vittoriano, Rome, Italy; A-friche, Galleria Monteleone, Palermo, Italy; Sante Fe International Folk Art Market, Santa Fe, NM. **2008:** The Speed of Art Museum, Louisville, KY. **2007:** Signs, Danubiana Meulensteen Art Museum, Bratislava, Slovakia; Why Africa?, Pinacoteca Giovanni e Marella Agnelli, Turin, Italy; The Winter Show, AfroNova Gallery, Johannesburg, South Africa; Esther Mahlangu and Speelman Mahlangu, 34Long, Cape Town, South Africa; Heritage Arts Awards Festival, Durban Art Gallery, Durban, South Africa. **2006:** 100% African, Guggenheim Museum, Bilbao, Spain; Memory Innovation Tradition, 34LONG, Cape Town, South Africa; Beyond Lolith: The Sacred Feminine, Scuderie Aldobrandini Frascati, Roma, Italy; 1st Malindi Biennale, FN centre, Malindi, Kenya; Indianapolis Museum of Art, Indianapolis, IA. **2005:** New Identities: Contemporary Art from South Africa, Pretoria Art

Museum, Pretoria; Johannesburg Art Gallery, Johannesburg, South Africa; African Art Now: Masterpieces from the Jean Pigozzi Collection, Museum of Fine Arts, Houston; The Smithsonian Institution: National Museum of African Art, Washington, DC; I Walk with Ndebele, A Visual Journey with Women, Transformed and Self-Defined in Post Apartheid South Africa, Pretoria Art Museum, Pretoria, South Africa; South Africa-USA Native American Exchange Project, Institute of American Indian Arts, Santa Fe, NM. **2004:** New Identities: Contemporary Art from South Africa, Kunstmuseum Bochum, Bochum, Germany; South African Freedom and Congo Square Stage, New Orleans Jazz Festival, New Orleans, FL; A Decade of Democracy: South African Art 1994-2004, Iziko: South African National Gallery, Cape Town, South Africa. **2003:** Dentro e Fuori le Mura, Fabbrica Eos, Milano, Italy. **2002:** Passport to South Africa, Centro Culturale Trevi, Bolzano, Italy; The Art of Colour, Knysna Fine Art Gallery, Knysna, South Africa. **2001:** Arte Africana Contemporanea, Galleria d'arte Spazia, Bologna, Italy; Festafrica, Galleria Cavellini, Brescia, Italy; South Africa Today, The Helsinki Fair Centre, Helsinki, Finland. **2000:** Partage d'Exotismes: 5th Biennale of Contemporary Art, Halle Tony Garnier, Lyons, France; Dialogue of Cultures, EXPO 2000, Hanover, Germany. **1999:** <<Rewind>> Fast Forward.ZA, Van Reekum Museum, Apeldoorn, Netherlands. **1998:** Africa Africa: Vibrant New Art from a Dynamic Continent, Tobu Museum of Art, Tokyo, Japan; Art of the Ndebele - Evolution of a Cultural Identity, Atlanta International Museum, Atlanta, GA. **1997:** Ndebele Images - Then and Now, National Arts Club, New York, NY; Oog op Zuidelijke Afrika, Het Afrika Museum, Berg en Dal, Netherlands; African Immigrant Folklife Festival, Washington, DC. **1996:** Esther Mahlangu: South African Muralist, Congressional Black Caucus Foundation's; Annual Legislative Conference Washington, DC; Armour J. Blackburn Centre, Howard University, Washington, DC; World bank, Washington, DC. **1995:** BMW Art Cars and Paintings Exhibition, Sydney, Australia; Africus, 1st Johannesburg Biennale, Johannesburg, South Africa; Eight From South Africa, Yerba Buena Centre for the Arts, San Francisco, CA. **1993:** La Grande Vérité, Les Astres Africains, Musée des Beaux-Arts de Nantes, Nantes, France; European Inventive Business Travel Meetings Exhibition, Lisbon, Portugal; Geneva International Exhibition, Geneva, Switzerland. **1992:** Out of Africa, Saatchi Gallery, London, United Kingdom; BMW Art Cars Collection at Documenta IX, Kassel, Germany; Africa Hoy, Groninger Museum, Groningen, Netherlands; Cultural Centre of Contemporary Art, Mexico City, Mexico. **1991:** BMW Art Cars Tour, Johannesburg; Durban; Cape Town, South Africa; Ny Afrikansk Billedkunst, Rundetårn, Copenhagen, Denmark; Africa Hoy, Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, Spain. **1990:** Les arts au Soleil: La Caravane des Caravanes, France. **1989:** Les Magiciens de la Terre, Grande Halle de la Villette, Centre Pompidou, Paris, France.

HAKO HANKSON

Born in 1968, Bafang, Cameroon.

Lives and works 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 poem 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 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 artist, yet foreign to his country and its customs. Africa is known for its transmission through orality, a heritage of intangible storytelling



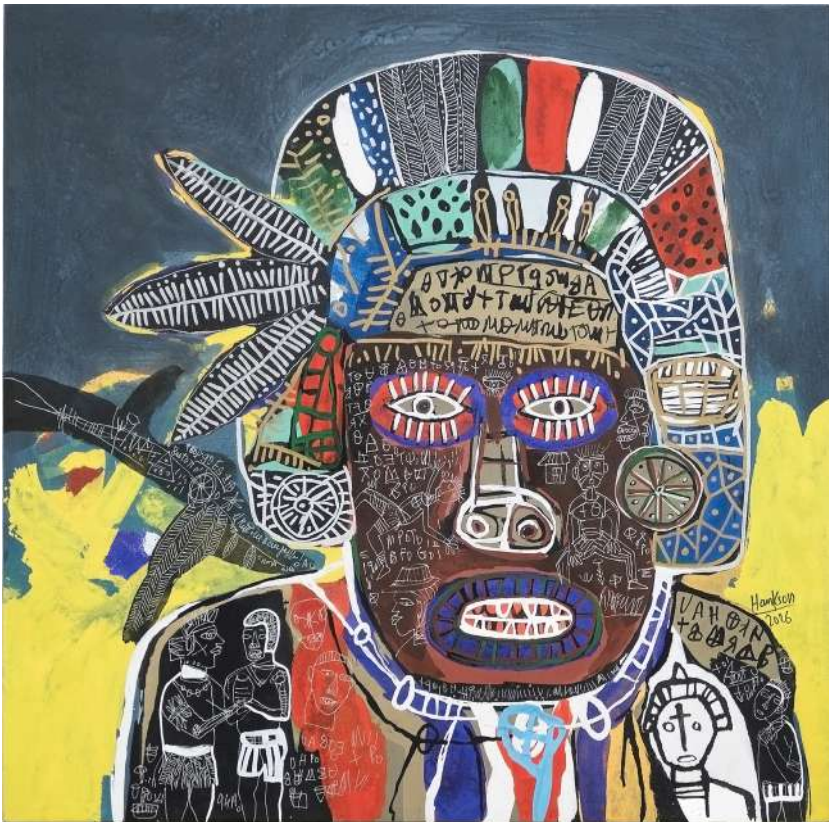


Hako Hankson
Our stars are neary, 2024
Acrylic and Indian Ink on canvas, 200 x 200 cm





Hako Hankson
The invisible eyes, 2024
Acrylic and Indian ink on canvas, 100 x 100 cm



Hako Hankson
The faces of the shadows 2, 2026
Acrylic and Indian ink on canvas, 100 x 100 cm

Solo and Group Exhibitions

2026: Alternative Practices and Unbound Forms, African artists across recent Biennales, Primo Marella Gallery, Milan, Italy; "Africa Universe", Manifesta, Lyon, France. **2025:** Diversity, what else?, AG18 Gallery, Wien, Austria; Cris de mer et du désert, OH GALLERY, Dakar, Sénégal. **2024:** The urgency of thought, Primo Marella Gallery, Lugano, CH; Venice Biennial Cameroon Pavilion, Venezia, IT. **2023:** The Lost Legacy, Primo Marella Gallery Milano, Milan, IT; Silent Lives, Galerie d'Art L'Atelier 21, Casablanca, Morocco. **2022:** The Black Ghost, Primo Marella Gallery Milano, Milan, IT; Sur la route des réfugiés, OFF Biennale de Dakar, OH GALLERY, Dakar, Sénégal / Biennale de Dakar, Sénégal. **2021:** Réalisme ornirique: 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 Coopérat- ion 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 / Initia- tion, 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 / CHIASSMA, Palais des Congrès, Yaoundé, Cameroun. **2004:** Fougilles 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.



TEGENE KUNBI

Born in 1980, Addis Ababa, Ethiopia

Living and working in Berlin, Germany

Tegene Kunbi (b. Addis Ababa) is an Ethiopian artist based in Berlin, whose practice spans painting, textile, and installation. He graduated in 2004 with a degree in Painting and Art Education from the Fine Arts School at Addis Ababa University and subsequently taught at Kotebe College Academy. In 2008, he moved to Germany with the support of a DAAD scholarship, continuing his studies at the Universität der Künste Berlin, where he earned a Master of Fine Arts in 2011. Since then, he has been active internationally, participating in exhibitions, collaborative projects, and workshops across Europe, Africa, and the United States. In 2022, he was awarded the Grand Prix Léopold Sédar Senghor at the Dak'Art Biennale. Kunbi's work is characterized by an abstract visual language composed of geometric forms and fields of color, drawing inspiration from Ethiopian landscapes, textiles, garments, and wall paintings. Combining oil and textile, he creates layered and textured surfaces in which color functions as a vocabulary to express cultural memory and identity. His compositions—structured through grids, tonal variation, and density—evoke the warp and weft of traditional Ethiopian fabrics, while the act of painting itself becomes a ritual process tied to memory and spirituality.

In 2026, Kunbi will represent Ethiopia at the 61st International Art Exhibition of La Biennale di Venezia, titled *In Minor Keys* and curated by Koyo Kouoh. The Ethiopian Pavilion, hosted at Palazzo Bollani, presents *Shapes of Silence*, a solo exhibition curated by Abebaw Ayalew. The project explores silence as an active and generative condition. Through painting, textile, and assemblage, Kunbi creates works that function as material archives, where histories of labor, belief, and cultural experience accumulate. Drawing on Ethiopian oral traditions, the exhibition reflects on the ambivalence of silence—both as a form of wisdom and as a marker of exclusion—while addressing the power structures that shape who is able to speak and who remains unheard. By juxtaposing materials of different origins and meanings—handwoven fabrics, industrial textiles, sacred garments, and everyday elements—Kunbi destabilizes established hierarchies and opens new interpretive possibilities. His work resists fixed readings, instead inviting a slower, more attentive engagement grounded in the material presence of the artwork. *Shapes of Silence* marks Ethiopia's second participation in the Venice Biennale, contributing to the growing visibility of contemporary Ethiopian art within the global context.







Tegene Kunbi
Untitled, 2022
Oil and textile on canvas, 250 x 175 cm





Tegene Kunbi
Ende Neu, 2021
Oil and textile on canvas, 200 x 160 cm



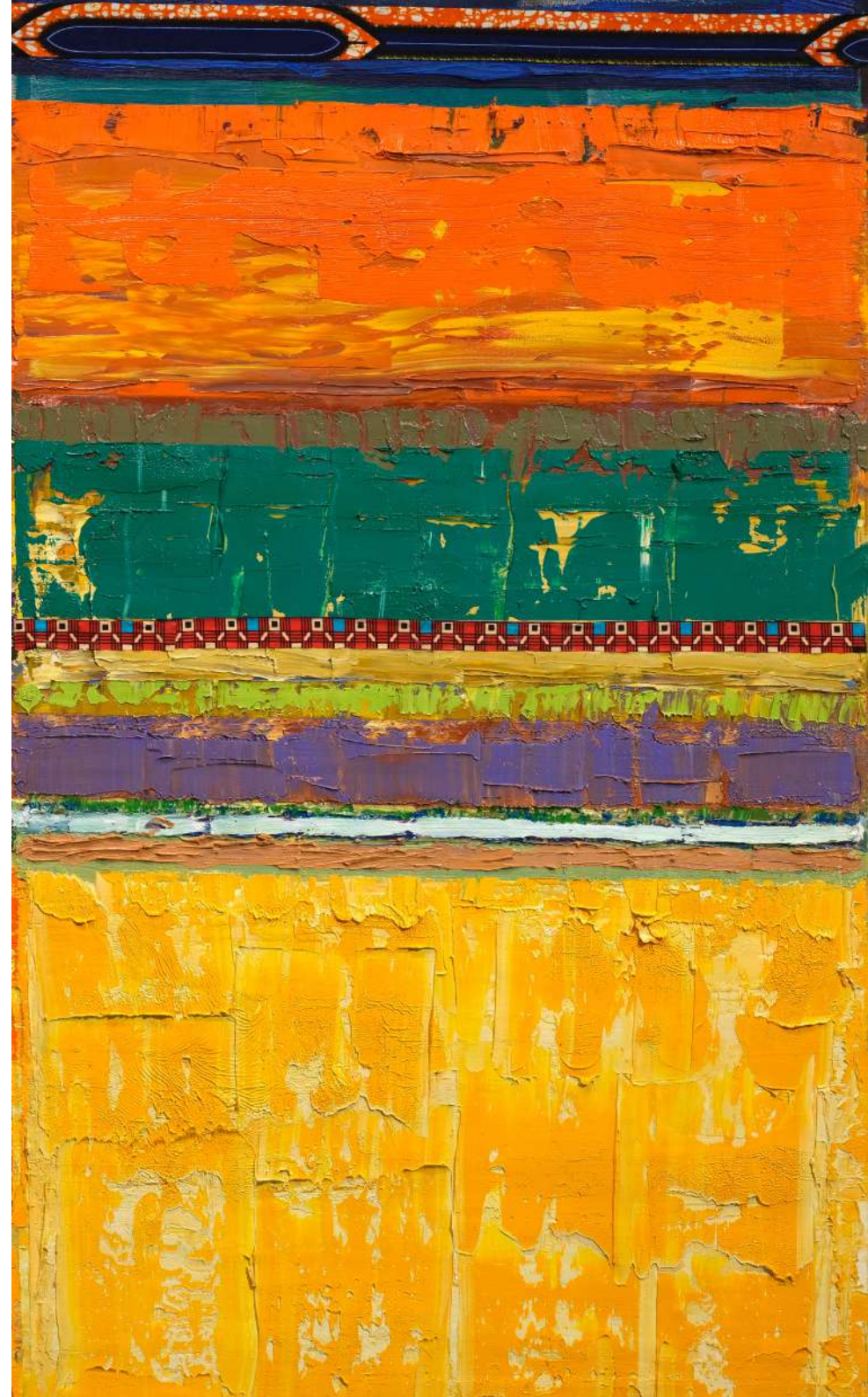
Tegene Kunbi
Untitled, 2026
Oil and textile on canvas, 40 x 30,5 cm



Tegene Kunbi
Untitled, 2024
Oil and textile on canvas, 30 x 25 cm

Solo and Group Exhibitions

2026: Shape of Silence - Ethiopian Pavilion, 61st Internationale Art Exhibition - La Biennale di Venezia, Venice, Italy; Alternative Practices and Unbound Forms, African artists across recent Biennales, Primo Marella Gallery, Milan, Italy. **2025:** Fragments of a World After Its Own Image, Apalazzogallery, Brescia, IT; Dripping time, fading memory, Primo Marella Gallery, Milan, IT; Fragments of a World After Its Own Image, Apalazzogallery, Brescia, IT. **2024:** Bending Back, Standing Pine, Nagoya JP; Resonant Harmonies, Standing Pine, Tokyo, JP. **2023:** Tegene Kunbi - Patchwork Freedoms, Primo Marella Gallery, Milan, IT; Tegene Kunbi - Meeting Points and Holding On, Gallery 1957, Accra, Ghana Tessellations Through Time, Galerie Dutko, Paris, France. **2022:** Dak'Art Biennale, Daakar, Senegal; Tegene Kunbi, Solo Show, Primo Marella Gallery; Künstlerhaus Bethanien, Berlin; University of Antananarivo, Madagascar. **2021:** Heilandskirche Moabit, Berlin, Germany; From Modern to Contemporary, CF HILL, 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 Tesmegen); PlanetArt, Kühlhaus, Berlin, Germany; Material Color, Margaret Thatcher Projects, New York, USA. **2018:** Dak'Art Biennale, 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.





PRIMO MARELLA GALLERY
MILANO - LUGANO

MILANO

Via Valtellina 31, 20159 Milan, Italy

+39 028738488

LUGANO

Via Lucchini 10, 6900 Lugano, Switzerland

+41 919222003

info@primomarellagallery.com

www.primomarellagallery.com